CURRGDHT
MT
936
A329
1991
gr.10-12
CURRICULUM

# SENIOR HIGH SCHOOL MUSIC

## TEACHER RESOURCE MANUAL 1991

# CHORAL MUSIC 10-20-30

CURRICULUM BRANCH

Alberta
EDUCATION

ALBERTA EDUCATION CATALOGUING IN PUBLICATION DATA

Alberta. Curriculum Branch.
Senior high school music : choral music 10–20–30 : teacher resource manual.

ISBN 0–7732–0497–0

1. Music -- Instruction and study -- Alberta.
I. Title

MT10.A333 1991 732.87043

EX LIBRIS UNIVERSITATIS ALBERTÆNSIS

Copyright © 1991, the Crown in Right of Alberta, as represented by the Minister of Education. Alberta Education, Curriculum Branch, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2. All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre, 12360 – 142 Street, Edmonton, Alberta, T5L 4X9.

The materials contained in this Choral Music 10–20–30 Teacher Resource Manual (TRM) have been derived from numerous sources and are designed to provide specific support to selected areas of the curriculum. Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.

Except for those items which teachers are directed to reproduce, no part of this teacher resource manual may be reproduced without the written permission of the publisher.

This publication is a service document. The advice and direction offered are suggestions only, except where they duplicate or paraphrase the contents of the program of studies. In these instances, the content is screened in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments.

UNIVERSITY LIBRARY
UNIVERSITY OF ALBERTA

Note: Program of Studies Shading

# CHORAL MUSIC 10–20–30

CONCER

# TABLE OF CONTENTS


Acknowledgements . . . . . iii

Chapter One **Implementing the Program of Studies** . . 1
- Rationale for Fine Arts . . . . . 1
- Philosophy for Music Education . . . . . 2
- General Learner Expectations . . . . . 3
- Specific Learner Expectations . . . . . 3
- Attitudes . . . . . 4

Chapter Two **The Senior High School Choral Music Program** . . . . . 5
- Overview of the Senior High School Choral Music Program . . . . . 5
- Concept/Skill Charts – Developmental . . . . . 6
  - Vocal Skills . . . . . 6
  - Aural Skills . . . . . 8
  - Theoretical/Practical Skills . . . . . 9
  - Interpretive Skills . . . . . 12
  - Composition Skills . . . . . 13
  - Synthesis Skills . . . . . 14
- Levels at a Glance (Concepts/Skills) . . . . . 16
- Required/Elective Component . . . . . 24
- Senior High School Choral Music Authorized Resources . . . . . 26
- Repertoire Lists . . . . . 31
  - Unison . . . . . 32
  - SA . . . . . 33
  - SSA . . . . . 34
  - SAB . . . . . 36
  - SATB . . . . . 37
- Other Resources . . . . . 47

Chapter Three **Implementing the Program** . . . . . 51
- Enrolment of Students . . . . . 51
- Scheduling . . . . . 52
- Planning . . . . . 52
- Suggested Planning Pattern for Choral Teachers . . . . . 52
- Classroom Management . . . . . 54
- Facilities and Equipment . . . . . 56
- Working with a Budget . . . . . 59
- Inventory . . . . . 60

Chapter Four **Teaching Techniques and Learning Activities** . . . . . 61
- Vocal Production . . . . . 61
- Posture and Breathing (Actuator) . . . . . 61
- Registration (Vibrator) . . . . . 62
- Pitch . . . . . 62
- Intensity . . . . . 62
- Vowels . . . . . 63
- Vocal Tract (Resonator) . . . . . 63
- Correcting Vocal Faults . . . . . 64
- Vocal Movements . . . . . 65

Chapter Five **Evaluation** . . . . . 67
- General Evaluation Parameters . . . . . 69
- Sample Evaluation Plan 1 . . . . . 72
- Sample Evaluation Plan 2 . . . . . 73

Chapter Six **Professional Resources** . . . . . 75
- The Choral Lending Library . . . . . 75
- Canadian Music Centre . . . . . 76
- Professional Organizations . . . . . 77

Appendices . . . . . 79
- A. Launching a Choral Program – The Right Stuff: Success Begins with the Director . . . . . 81
- B. Launching a Choral Program – Planning and Effort = A Year of Success . . . . . 85
- C. Launching a Choral Program – Choral Conducting: More than a Wave of the Hand . . . . . 93

# ACKNOWLEDGEMENTS

This teacher resource manual and the program of studies were developed for Alberta Education by Lethbridge School District No. 51 under the direction of:

| | |
|---|---|
| Lloyd Symyrozum | Director, Curriculum Branch, Alberta Education |
| Merv Thornton | Associate Director, Secondary Humanities and Health/Physical Education, Curriculum Branch, Alberta Education |
| Mary Lyseng | Coordinator, Secondary Fine Arts, Curriculum Branch, Alberta Education |

Appreciation is expressed to:

| | |
|---|---|
| Lethbridge Project Manager | Barbara Walker, Fine Arts Coordinator, Lethbridge School District No. 51 |
| Co-developer | Tanya Arnold |
| Resource People | Marilyn Perkins<br>Frank Gnandt<br>Bonnie Jean Marconi<br>Denis Jackson<br>Dr. Kenneth Nielson |

Members of the Senior High Music Advisory Committee:

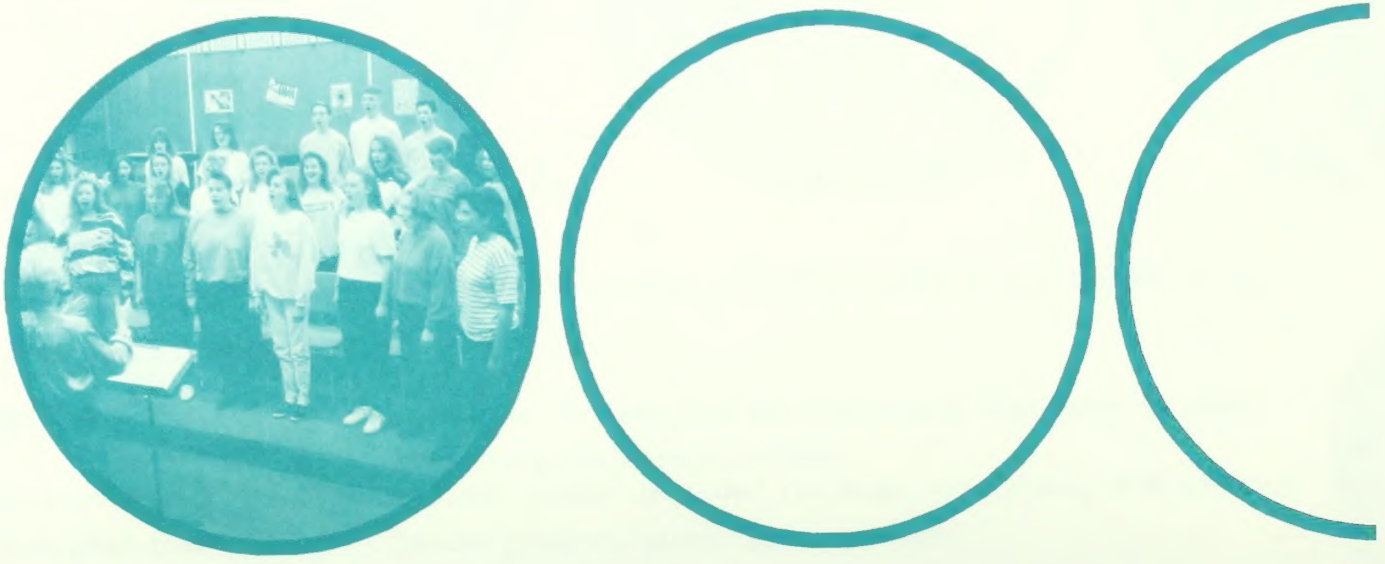
| | |
|---|---|
| Larry Blenkin | Stony Plain Junior High School, Stony Plain |
| David Bray | Grande Prairie Composite High School, Grande Prairie |
| Bob de Frece | University of Alberta |
| Maryanne Doherty | Alberta Education |
| Frank Dunnigan | Edmonton Regional Office, Alberta Education |
| Sharyn Favreau | Calgary RCSS District No. 1 |
| Dave Ferguson | Western Canada Senior High School, Calgary |
| Bill Jones | Brooks Composite High School, Brooks |
| Mary Lyseng | Alberta Education |
| Bonnie Jean Marconi | St. Martha School, Calgary |
| Vondis Miller | University of Calgary |
| John Pauls | Calgary Regional Office, Alberta Education |
| Linda Pimentel | University of Lethbridge |
| Larry Schrum | Harry Ainlay Composite High School, Edmonton |
| Ed Staples | Edmonton School District No. 7 |
| Bill Wahl | Crescent Heights High School, Medicine Hat |

## ACKNOWLEDGEMENTS (continued)


| | |
|---|---|
| Project Manager: | Mary Lyseng |
| Design/Layout: | Mary Lyseng |
| Editors: | Elizabeth McCardle, Kim Blevins |
| Cover Artwork: | Graphic Connections |
| Publishing Unit: | Lin Gray, Tania Pander, Sheila Paul (Alberta Education)<br>Eileen Sargent (Lethbridge Public) |

Special thanks are expressed to the following people for their assistance in preparing this document:

- the teachers and administrators who participated in the field validation of this new program of studies, resources and teacher resource manual
- Lottie Austin and the choral students of Winston Churchill High School, Lethbridge who appear in the photographs
- Frank Gnandt and the choral students of Lethbridge Collegiate Institute who appear in the photographs
- Adrian Kaufmann, guest artist in the photographs
- the Regional Office Arts Consultants who assisted with the field validation: Earl Breiman, Grande Prairie Regional Office; Frank Dunnigan, Edmonton Regional Office; Arman Earl, Lethbridge Regional Office; John Pauls, Calgary Regional Office; Jim Staples, Red Deer Regional Office.

# Chapter One – Implementing the Program of Studies

## Rationale for Fine Arts

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, a historian, a critic and a consumer. Throughout the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

# Philosophy for Music Education

**"We measure the quality of a civilization by the art it produces."**
**Jeffery Kimption–Public Education and the Arts: Linked by Necessity MENC 1985**

The secondary music curriculum is based on the philosophy that music is an essential aspect of human existence and that music education is an important component of the total education program. An intricate relationship exists among the affective, cognitive and psychomotor development of human beings and, through music, all three domains interact effectively.

Music as an aesthetic form is an expression of human history that transcends language barriers and reflects the lifestyles, thoughts and aspirations of our cultural heritage. In today's rapidly changing society, the development of fundamental values and attitudes is paramount to human understanding. Music education provides an opportunity to bring art form to life; to express, perform and create.

Music is accessible to all and, as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

The curriculum provides for student growth and development as:

**Performer:** Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

**Listener, Evaluator, Consumer, Historian:**
These experiences develop an understanding of music and musicians of the past and present.

**Composer:** The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

http://archive.org/details/shschoralmusic10203911albe
Digitized by the Internet Archive
in 2012 with funding from
University of Alberta Libraries

# General Learner Expectations

Through the senior high music curriculum, *students will:*

| | |
|---|---|
| Perform/Listen: | • develop skills in listening, performing and using notational systems |
| | • strive for musical excellence and positive attitudes individually and as members of groups |
| Value: | • understand, evaluate and appreciate a variety of music |
| Create: | • develop self-expression, creativity and communication through music |
| Research: | • be aware of the history of music and the implications of music in our society. |

# Specific Learner Expectations

The choral music program seeks to develop musical competency and strives for excellence within the limits of the student's capabilities. The concepts of rhythm, melody, harmony, form and expression provide the intellectual framework of the music program. Concepts are essentially taught through student participation in the skill areas of singing, playing, listening, reading (and writing) and creating.

The components of the high school choral music program consist of the following:

- Vocal – *The student will* develop/reinforce correct vocal techniques and skills.
- Aural – *The student will* develop the ability to make aesthetic judgments based on critical listening and analysis of music.
- Theoretical/ Practical – *The student will* learn to interpret rhythm, melody, harmony, form and expression as they appear in musical notation.
- Composition – *The student will* develop creativity by composing, improvising and interpreting music.
- Interpretation and Synthesis – *The student will* grow in the appreciation, interpretation and enjoyment of music as a source of personal fulfillment and cultural expression through the amalgamation of the program components. *The student will* become aware of the history of music and the implications of music in society with respect to music careers, and avocational and leisure uses.

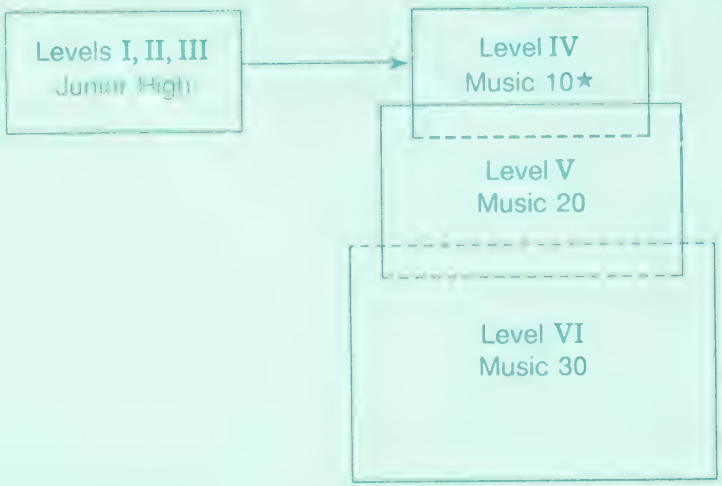
# Attitudes

Positive attitudes are fostered by success in singing, playing, reading, listening, creating and valuing music. Through choral music, *students will be encouraged to:*

- value the uniqueness of this communication skill
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment
- be appreciative of human values as they are recorded in great choral literature
- develop positive, realistic self-images through an understanding and acceptance of themselves with their strengths and their limitations
- develop an appreciation of the social value of choral participation
- continue to develop their creative abilities and to utilize them in a constructive manner to contribute to society and to personal satisfaction
- apply maximum effort and attain effectiveness in performance through physical and mental discipline
- appreciate creativity as exhibited in all areas of human endeavour
- maintain positive attitudes toward leisure in all its forms, present and future
- value the necessity of learning throughout life
- develop a sense of purpose in life and joy in living.

# Chapter Two – The Senior High School Choral Music Program

## Overview of the Senior High School Choral Music Program




The components of the Senior High School Choral Music Program consist of vocal, aural, theoretical/practical, composition, interpretive and synthesis skills. These skills are divided into six levels: Levels I, II and III correspond to the program normally taught in the junior high school; Levels IV, V and VI to Music 10–20–30. Students who have completed the Junior High School Choral Music Program (Levels I, II and III) should begin at Choral Music 10 (Level IV). Since the six levels of music comprise a continuous developmental pattern for growth and achievement and not necessarily a time period elapsed, additional entry into the high school music program can occur with teacher/administrator discretion even though a student may not have taken specific levels previously in a classroom setting.

★ Students may also be admitted to Choral Music 10 at teacher/administrator discretion.

| Course | Level(s) |
|---|---|
| Grades 7, 8, 9 | – I, II, III |
| Choral Music 10 | – IV |
| Choral Music 20 | – V |
| Choral Music 30 | – VI |

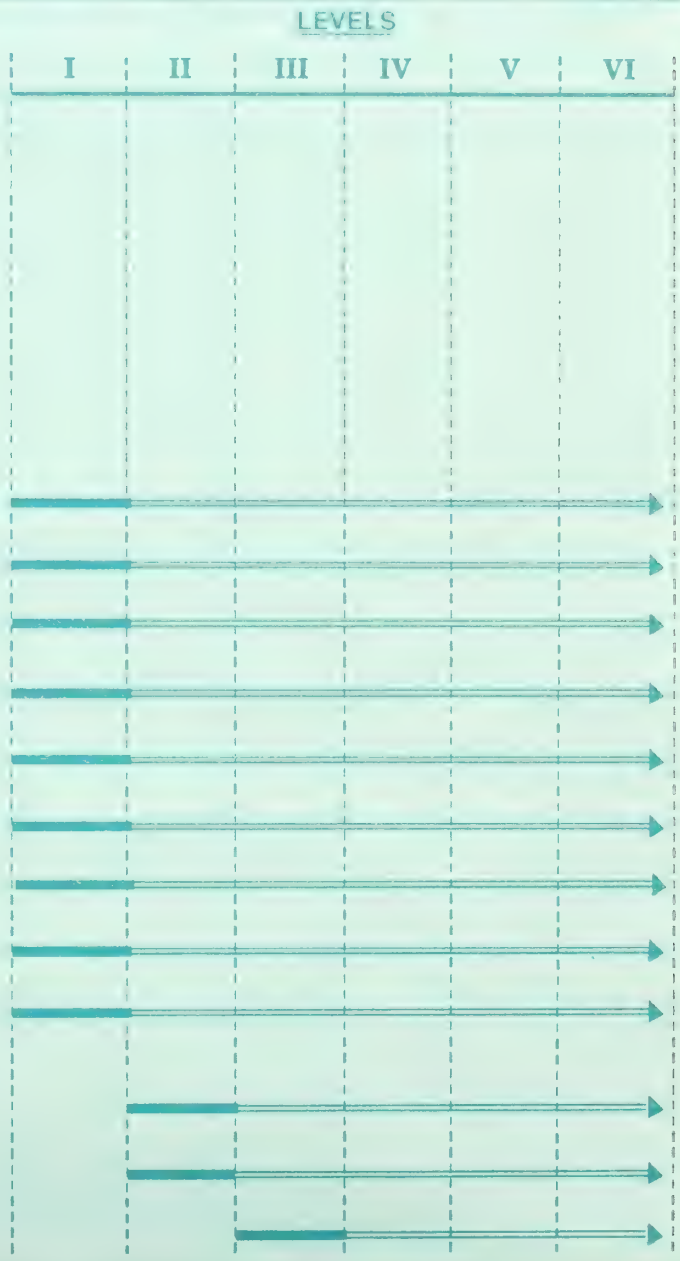
Minimum requirements for a 3-credit program at Levels IV and V are indicated by ♪. Please note that ♪ identifies learnings at Levels I, II and III that must be extended into the high school Levels IV and V.

▬▬ indicates level at which concept is introduced.

═══ indicates the continuing development and/or use of the concept through the grades.

## VOCAL SKILLS

*The student will:*




♪ • understand the use and care of the vocal instrument

♪ • develop proper breath control

♪ • demonstrate properly formed vowels and consonants

♪ • recognize when the voice is in tune with other voices or instruments

♪ • demonstrate accurate attacks and releases

♪ • develop an awareness of balance, blend and texture within the ensemble

♪ • understand and demonstrate musical phrasing

♪ • successfully perform his or her part in canon or unison with descant

♪ • produce a good vocal tone

♪ • successfully perform his or her part in canon, unison with descant, or a two- or three-part selection

♪ • continue to expand vocal range

♪ • successfully perform his or her part in a two-, three- or four-part selection

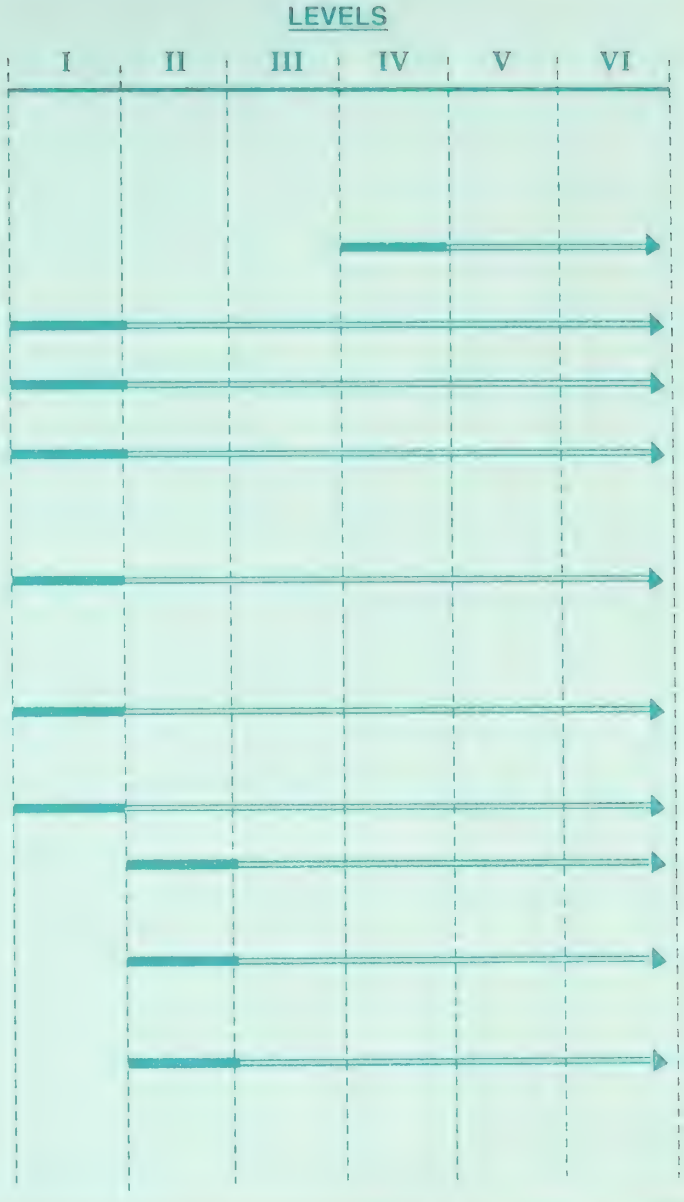
Legend

M – major
m – minor
P – perfect

## VOCAL SKILLS (continued)

*The student will:*

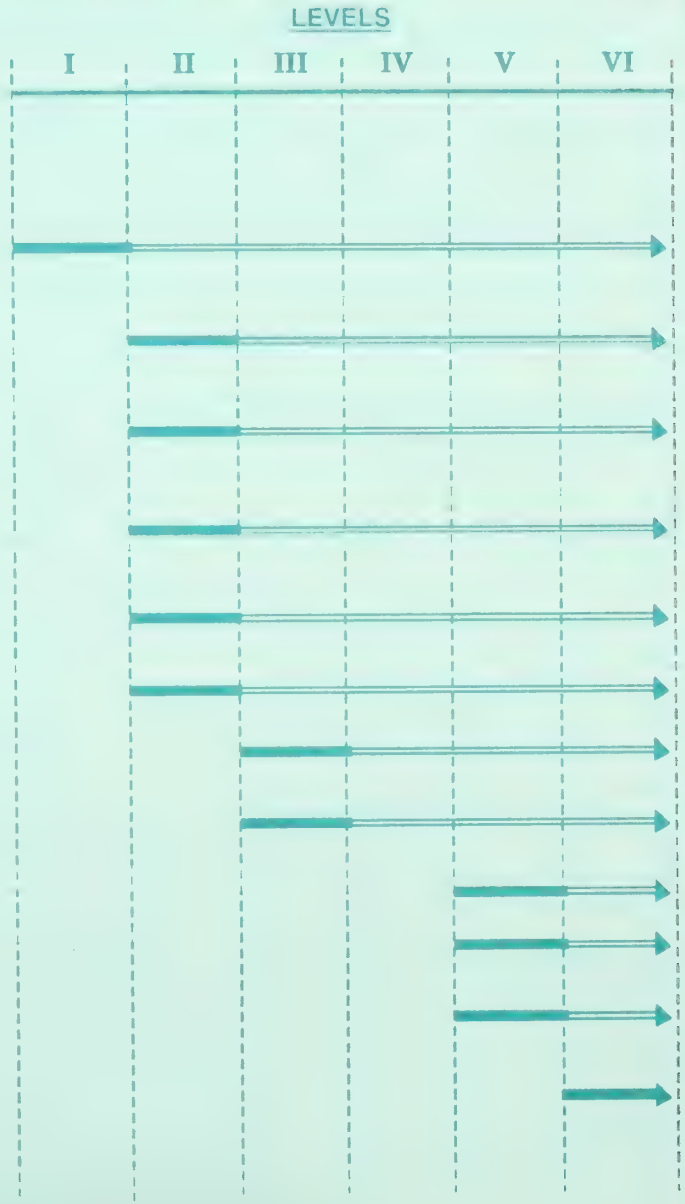
- demonstrate properly executed diphthongs
- match pitches
- identify any harmonic interval by number
- echo a five-note melody based on the first five notes of a major scale or the pentatonic scale (do or la based) after it has been played or sung three times
- identify, after two hearings, the following melodic intervals:
  M2, M3 ascending and descending
  m3, P4, P5, P8 ascending
- sing the bottom note of a harmonic interval of a major third, a perfect fifth and an octave after hearing them played twice
- sight read a four-measure melody based on the intervals studied
- echo a six-note melody based on a diatonic major scale after it has been played or sung three times
- identify, after two hearings, all intervals from Level I as well as the following:
  m 2nd, ascending and descending
- sing the bottom note of the following harmonic intervals after hearing them played twice:
  m3, P4, M6



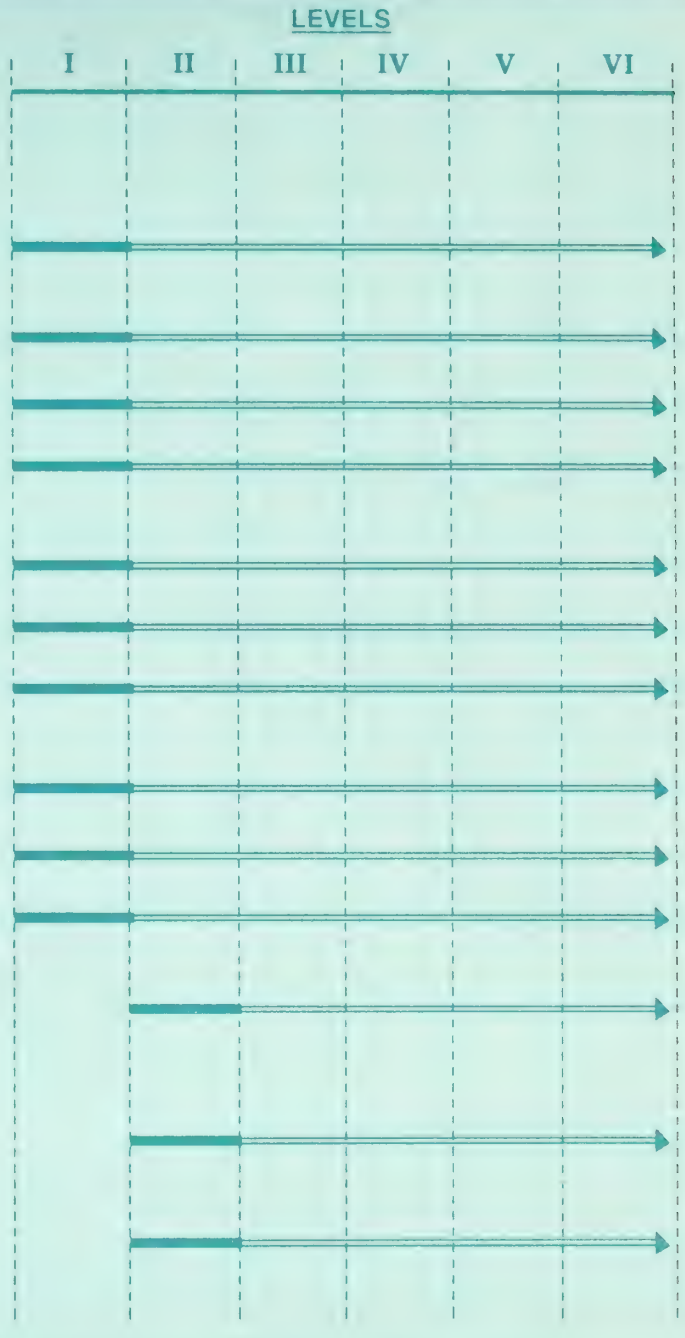
## AURAL SKILLS

*The student will:*

- sight read a specified part of a four- to eight-measure melody based on the intervals studied
- echo a six-note melody based on a diatonic major scale after it has been played or sung three times
- sing ascending intervals within the octave
- sing a specified note of a major triad (root, third, fifth) after hearing it played twice
- sight read a specified part of a four- to eight-measure melody based on a diatonic scale
- sight read a specific line of a two-part melody
- differentiate between major and minor chords
- identify the I, IV, V ($V^7$) chord progression
- sight read a specific line of a three- or four-part melody
- identify melodic intervals by number and quality as related to the repertoire
- identify seventh chords as related to the repertoire
- differentiate between major, minor, augmented and diminished triads



## THEORETICAL/PRACTICAL SKILLS

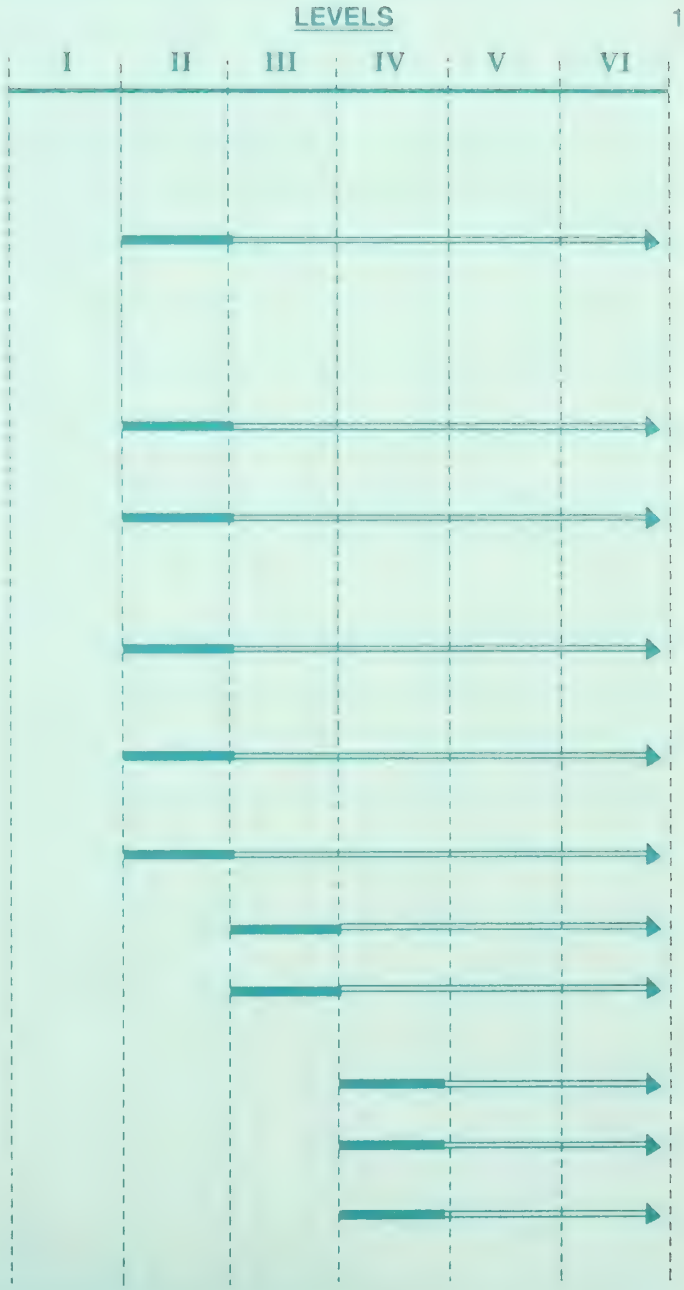



*The student will:*

- identify by letter name the notes of the treble and bass staff
- recognize and interpret:
  - a steady beat at a slow and fast tempo
  - rest and note values including dotted notes and dotted rests

    Metre (simple) 2 3 4 / 4 4 4
  - rhythmic patterns associated with the literature being used
  - the tie, the fermata and the pick-up note(s) (anacrusis)
- conduct a two-, three- and four-beat pattern
- write two bars of rhythmic dictation using (percussive or melodic presentation) 4 / 4
- identify the white keys of the piano by letter names
- identify dynamic markings and tempo indications; e.g., allegro, andante and other terms as related to the repertoire being studied
- recognize and interpret compound time signatures;
  i.e., 6/4 6/8 9/8 12/8
- demonstrate an understanding of the layout of a choral score and follow a specific part
- identify sharps, flats and their naturals, and understand their function

## THEORETICAL/PRACTICAL SKILLS (continued)




*The student will:*

- recognize and interpret:

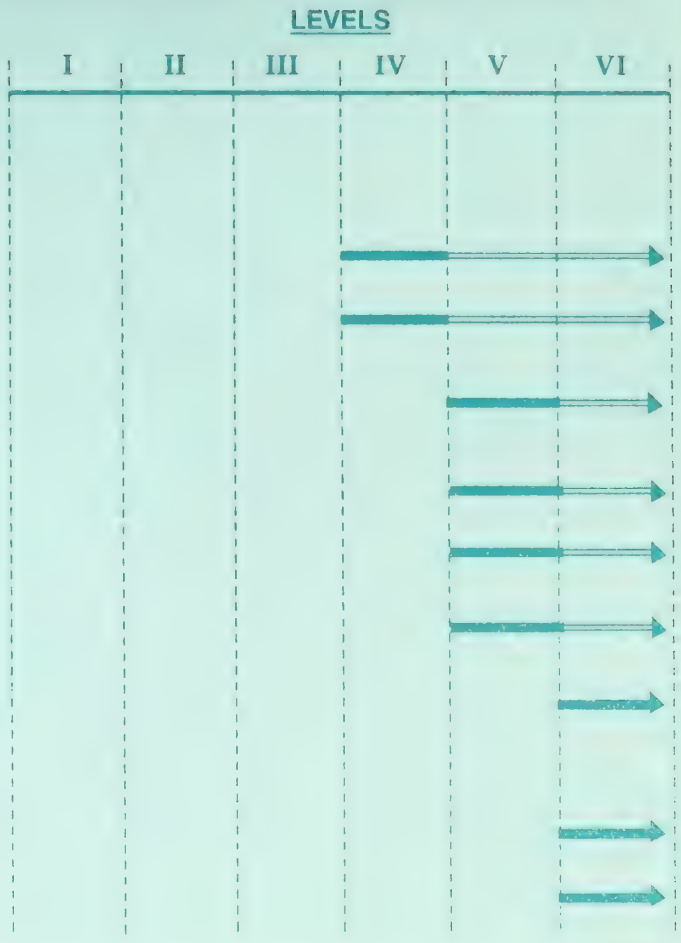
  D.C., D.S. 𝄋

  𝄆 𝄇

- conduct patterns of the repertoire being studied (duple, triple and quadruple metres)
- write two bars of rhythmic dictation using $\frac{3}{4}$ and $\frac{4}{4}$

  (percussive or melodic presentation)
- construct an ascending major scale and identify the major and perfect intervals from the tonic
- identify individual notes on the keyboard from written notation, including identification of enharmonics
- identify the organization of sharps and flats into key signatures from the repertoire being studied
- recognize and interpret: 𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (3)
- identify any harmonic interval by number
- play a vocal part on the keyboard
- construct a harmonic minor scale and identify intervals within it
- write four bars of rhythmic dictation, using simple and compound time

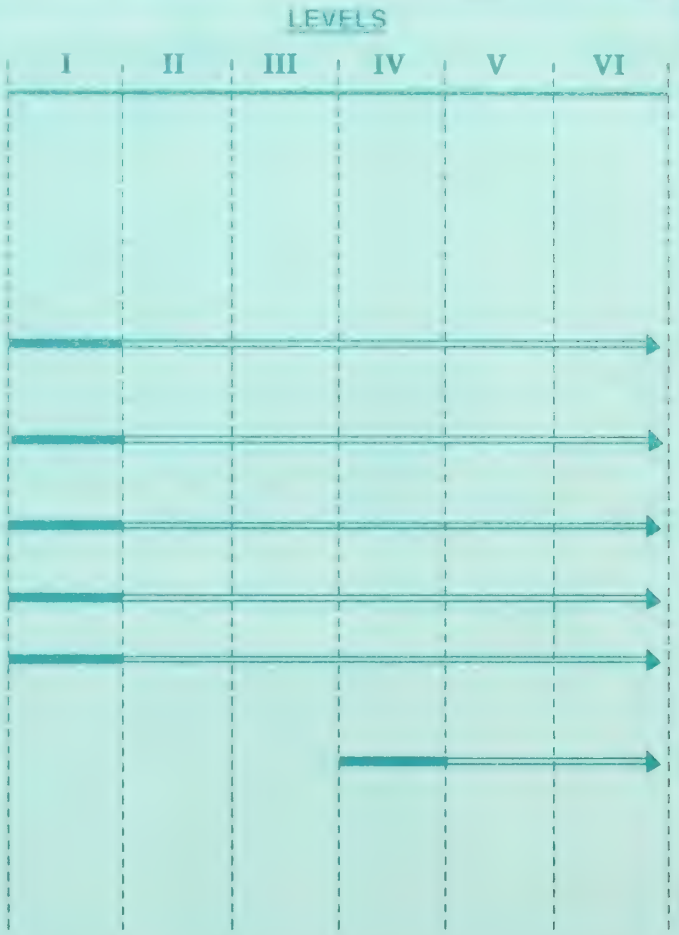
## THEORETICAL/PRACTICAL SKILLS (continued)




*The student will:*

- name relative minor scales of given major scales
- ♪ recognize other rhythmic figures as found in the repertoire; e.g.,
- recognize plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences
- recognize and interpret diminution and augmentation
- recognize and be able to write inversions of major, minor and $V^7$ chords
- recognize modulations to minor
- recognize and interpret asymmetrical metre signatures; e.g.,
  5 5 7
  4 8 8
- recognize and conduct changing metres in simple and compound time
- write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V)

## INTERPRETIVE SKILLS




*The student will:*

- identify and perform phrases, achieving musical sensitivity through stylistic practices:
  - demonstrating the function of onomatopoeia, dynamics and varied articulation as devices in word colouring
  - using nuance and facial expression as aids to storytelling and picture painting in songs
  - developing intensity; e.g., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- listen to, analyze, interpret, discuss and perform works of representative composers (Renaissance to Twentieth Century)

## COMPOSITION SKILLS

*The student will:*

♪ • create short original works for voice (and/or instruments), using traditional and/or contemporary composition techniques; e.g.,

- round/canon/rondo
- binary/ternary
- theme and variations
- free form

Literature

Selection, study and performance of repertoire is an integral component of the Senior High School Choral Music Program. The curricular components culminate with the performance of the literature.

As a **consumer** of choral literature, *the student will:*

- recognize and understand the musical form employed in studied repertoire
- evaluate compositions and performances on the basis of criteria set by the teacher.

As a **performer** of choral literature, *the student will:*

- recognize and understand the musical form employed in studied repertoire
- analyze performance problems and take appropriate measures to resolve them
- perform a solo and/or sing in a small ensemble.

**In the identification of a choral music literature list, it is important to include the study of music of all styles, forms, periods and cultures. Music with a sacred text or of a religious origin has an important place in the history of music. It comprises a substantial portion of music literature and plays an important role in music education. The sacred music on the supplementary literature lists has been selected on the basis of its musical and educational value; however, teachers must be sensitive to students of differing religious backgrounds, and to community beliefs.**

**Prior to the selection of any choral literature with a religious perspective, teachers should consider whether a student or students will be made uncomfortable either through participation in or exclusion from the choral activity. Tolerance, understanding and respect for diversity should be guiding principles in the selection of choral music.**

At each level, it is suggested that a number of selections be chosen from literature lists according to the voicing of each choral class:

| | |
|---|---|
| List A: | Unison |
| List B: | SA (Soprano, Alto)/Unison with Descant |
| List C: | SSA (Soprano, Soprano, Alto) |
| List D: | SAB (Soprano, Alto, Baritone) |
| List E: | SATB (Soprano, Alto, Tenor, Bass) |

**Note**: These selections are in addition to the repertoire included in the basic series.

Listings of appropriate solos and ensembles are available from many sources including festival organizations, music educators' associations and music publishing companies. **The music educator is given latitude to select other materials at levels congruent with the teaching/learning experience. CONSIDERATION SHOULD BE GIVEN TO CANADIAN CONTENT AND MUSIC FROM OTHER LANGUAGES AND CULTURES.**

HMS Pinafore. Winston Churchill High School, Yates Stage, Lethbridge, AB. December 1990. Lottie M. Austin, Director.
See Elective, page 24.

# Levels at a Glance

## Level I

Minimum requirements for a 3-credit program are indicated by ♪.

Note: These skills are continuous developmental skills introduced in the junior high but advanced into the senior high school program and are necessary for continued music growth.

*The student will:*

### • vocal skills

♪ • understand the use and care of the vocal instrument
♪ • develop proper breath control
♪ • demonstrate properly formed vowels and consonants
♪ • recognize when the voice is in tune with other voices or instruments
♪ • demonstrate accurate attacks and releases
♪ • develop an awareness of balance, blend and texture within the ensemble
♪ • understand and demonstrate musical phrasing
♪ • successfully perform his or her part in canon or unison with descant
♪ • produce a good vocal tone

### • aural skills

♪ • match pitches
♪ • identify any harmonic interval by number
♪ • echo a five-note melody based on the first five notes of a major scale or the pentatonic scale (do or la based) after it has been played or sung three times
♪ • identify, after two hearings, the following melodic intervals: M2, M3 ascending and descending, m3, P4, P5, P8 ascending

### • aural skills (continued)

♪ • sing the bottom note of a harmonic interval of a M3, P5 and P8 after hearing them played twice
♪ • sight read a four-measure melody based on the intervals studied

### • theoretical skills

♪ • identify by letter name the notes of the treble and bass staff
♪ • recognize and interpret:
  - a steady beat at a slow and fast tempo
  - rest and note values including dotted notes and rests
  - simple time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
  - rhythmic patterns associated with the literature being used
  - the tie, fermata and anacrusis
• conduct a two-, three- and four-beat pattern
• write two bars of rhythmic dictation using $\frac{4}{4}$
• identify the white keys of the piano by letter name
♪ • identify dynamic markings, tempo indications; e.g., allegro, andante and other terms as related to the repertoire being studied

## • interpretive skills

*The student will:*

♪ • identify and perform phrases, achieving musical sensitivity through stylistic practices:
- demonstrating the function of onomatopoeia, dynamics and varied articulation as devices in word colouring
- using nuance and facial expression as aids in storytelling and picture painting in songs
- developing intensity; e.g., tension and release
- adding flexibility of tempo; i.e., rallentando, rubato, accelerando
- adding dynamic contrast to repeated phrases or figures and extended passages or selections

## • synthesis skills

As a **consumer** of choral literature, *the student will:*

♪ • recognize and understand the musical form employed in studied repertoire

♪ • evaluate compositions and performances on the basis of criteria set by the teacher

As a **performer** of choral literature, *the student will:*

♪ • recognize and understand the musical form employed in studied repertoire

♪ • analyze performance problems and take appropriate measures to resolve them

♪ • perform a solo and/or sing in a small ensemble

Minimum requirements for a 3 credit program are indicated by ♪

**Note:** Only new skills introduced at Level II are listed here. Please refer to Level I for continuing skills.

*The student will:*

## • vocal skills

♪ • successfully perform his or her part in canon, unison with descant, or a two- or three-part selection
♪ • continue to expand vocal range

## • aural skills

♪ • echo a six-note melody based on a diatonic major scale after it has been played or sung three times
• identify, after two hearings, all intervals from Level I as well as the following:

m2 ascending and descending

• sing the bottom note of a harmonic interval as in Level I, plus m3, P4, M6 after hearing it played twice
♪ • sight read a specified part of a four- to eight-measure melody based on the intervals studied

## • theoretical skills

♪ • recognize and interpret compound time signatures:

$\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

♪ • demonstrate an understanding of the layout of a choral score and follow a specific part
♪ • identify sharps, flats and their naturals, and understand their function
♪ • recognize and interpret: D.C., D.S.,

• conduct patterns of the repertoire being studied (duple, triple and quadruple metres)
• write two bars of rhythmic dictation using $\frac{3}{4}$ and $\frac{4}{4}$
• construct an ascending major scale and identify the major and perfect intervals from the tonic
• identify individual notes on the keyboard from written notation, including identification of enharmonics
• identify the organization of sharps and flats into key signatures from the repertoire being studied

## • interpretive skills

• no new skills added

## Level III

Minimum requirements for a 3-credit program are indicated by ♪.
**Note:** Only new skills introduced at Level III are listed here. Please refer to Levels I and II for continuing skills.

*The student will:*

### • vocal skills

♪ • successfully perform his or her part in a two-, three- or four-part selection

### • aural skills

- echo a six-note melody based on a diatonic major scale or a harmonic minor scale after it has been played or sung three times
- sing ascending intervals within the octave

♪ • sing a specified note of a major triad (root, third, fifth) after hearing it played twice

- sight read a specified part of a four- to eight-measure melody based on a diatonic scale
- sight read a specific line of a two-part melody

### • theoretical skills

♪ • recognize and interpret:


♪ • identify any harmonic interval by number

- play a vocal part on the keyboard

### • interpretive skills

- pursue ongoing development of previously introduced skills

# Level IV

Minimum requirements for a 3-credit program are indicated by ♪.

**Note:** Only new skills introduced at Level IV are listed here. Please refer to Levels I, II and III for continuing skills.

*The student will:*

## • vocal skills

- pursue ongoing development of previously introduced skills
- demonstrate properly executed diphthongs

## • aural skills

♪ • differentiate between major and minor chords
- identify the I, IV, V ($V^7$) chord progression

## • theoretical/practical skills

- construct a harmonic minor scale and identify intervals within it
- write four bars of rhythmic dictation, using simple and compound time

♪ • name relative minor scales of given major scales
- recognize other rhythmic figures as found in the repertoire; e.g.,

## • interpretive skills

- listen to, analyze, interpret, discuss and perform works of representative composers (Renaissance to Twentieth Century)

## • composition

- create short original works for voice (and/or instruments), using traditional and/or contemporary composition techniques; e.g.,
  - round/canon/rondo
  - binary/ternary
  - theme and variations
  - free form

## Level V

Minimum requirements for a 3-credit program are indicated by ♪.
**Note:** Only new skills introduced at Level V are listed here. Please refer to Levels I, II, III and IV for continuing skills.

*The student will:*

### • vocal skills

- pursue ongoing development of previously introduced skills

### • aural skills

♪ • sight read a specific line of a three- or four-part melody
- identify melodic intervals by number and quality as related to the repertoire
- identify seventh chords as related to the repertoire

### • theoretical/practical skills

- recognize plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences
- recognize and interpret diminution and augmentation
- recognize and be able to write inversions of major, minor and $V^7$ chords
- recognize modulations to minor
- write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V)

### • interpretive skills

- pursue ongoing development of previously introduced skills

### • composition

- pursue ongoing development of previously introduced skills

# Level VI

**Note:** Only new skills introduced at Level VI are listed here. Please refer to Levels I, II, III, IV and V for continuing skills.

*The student will:*

## • vocal skills

- pursue ongoing development of previously introduced skills

## • aural skills

- differentiate between major, minor, augmented and diminished triads

## • theoretical/practical skills

- recognize and conduct changing metres in simple and compound time
- recognize plagal, perfect and deceptive cadences
- recognize and interpret asymmetrical metre signatures;
  e.g., $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{8}$
- write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences

## • interpretive skills

- pursue ongoing development of previously introduced skills

## • composition

- pursue ongoing development of previously introduced skills

# Required/Elective Component



The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

The maximum time allotment for the elective component of each complementary course is designed to be 30% of the instructional time.

| VOCAL | THEORETICAL/ PRACTICAL | AURAL | COMPOSITION | INTERPRETATION/ SYNTHESIS |
|---|---|---|---|---|
| **solos** | **computers** | **guest artists** | **project** | **guest artists** |
| small ensembles | student conductors | videos | arranging | using recordings for extension and analysis of studied selections |
| master classes | peer coaching | concerts | working with known composers | concert attendance |
| section leaders | private lessons | analysis | improvisation | researching |
| student demonstrators | improvisation | audio recordings | computers | critiquing |
| peer coaching | play instrumental parts | | avant-garde/aleatoric music | career awareness |
| private lessons | keyboard | | sight singing | historical studies |
| improvisation | | | interpreting | |
| sight singing | | | | |
| concert tours | | | | |
| musicals | | | | |
| pop/show music | | | | |

# Senior High School Choral Music Authorized Resources



- In the selection of choral literature the teacher is given latitude to select materials from a variety of sources including basic resource texts, support resources, selected literature lists, other resource list, festival organizations and music educators' associations.
- Music should be selected that will include all styles, forms, periods and cultures. Consideration should be given to Canadian content and music from other languages and cultures.
- In selecting literature the music educator must also be sensitive to all areas of tolerance and understanding including religion, gender, age and ethnicity. All teaching selections should be placed in context.

Choose one of the following:

BASIC STATUS

Hausmann, C., H. March, S. Miller and B. Roe. *World of Choral Music*. Lexington, MA: Silver Burdett and Ginn, 1988.

Six chapters devoted to the study of choral music, forty-nine choral selections for male, mixed and mixed/treble voices, and a "Choral Tips" page for each musical selection. This resource also includes a pupil edition and a blackline masters handbook. An excellent series for high school students with limited or no background experience. **Note:** Only student materials are basic resources; other components are support resources.

Schmid, Will. *Something New to Sing About*. Mission Hills, CA: Glenco Publishers, 1989. [Levels 1, 2 and 3]

This resource contains three levels of musical selections for mixed chorus, treble and male chorus containing a comprehensive collection of contemporary and classical music. Components include: teacher manual, student text, work sheets and tests and accompaniment tapes. Content covers vocal production, music fundamentals, history and vocabulary. It should be noted that some selections contain stereotypical and negative age/gender references. **Note:** Only student materials are basic resources; other components are support resources.

Schott, Sally, Lois Land, Soally Monsour, Doreen Rao and Ruth Whitlock. *Sing!* Houston, TX: Hindshaw Music, 1988.

The materials are designed to be used for more than one year and to meet the needs of students with diverse musical backgrounds. This resource presents fifty-one choral selections from all periods and styles, including the works of many master composers in a variety of voicings. Components include: teacher's guide, student text, accompaniment book, resource package with photocopy rights and accompaniment tapes. **Note:** Only student materials are basic resources; other components are support resources.

## SUPPORT STATUS

Literature

- Hawkins, Margaret. *Five Centuries of Choral Music for Mixed Voices*. Volumes 1 and 2. G. Schirmer Inc., 1963, 1972.
  Volume 1 is a collection of music of high quality designed to serve as a textbook for choirs and choruses. The repertoire for quality, scope, represents major periods and styles, and is suitable for comparatively inexperienced groups to advanced choirs. Volume 2 is a section collection designed to supplement and complement Volume 1. It also is an overview of music past and present which has stood the test of time, taste and taskmaster. The teacher should note that some selections contain stereotypical and negative age/gender references.

- *Reflections of Canada*. Volumes 1, 2 and 3. Bray, Tefler, Wuensh. Oakville, ON: Frederick Harris Music Co. Ltd., 1986. Waterloo Music Co. Ltd., distributor.
  Volume 1 contains 45 two-part arrangements of Canadian folk songs. It is a support resource on the junior high music list. Volume 2 contains 35 three-part arrangements of Canadian folk songs (S.S.A., S.A.T., S.A.B). Volume 3 contains 30 four-part arrangements of Canadian folk songs (SATB).

Theory (Books)

- Barbara Wharram Books
  *Elementary Rudiments of Music*. Wharram, Barbara, John B. Younger. Oakville, ON: Frederick Harris Music Co. Ltd., 1969, 1985. [Answer Book]
  This is the more advanced theory book.

  *Theory for Beginners*. Wharram, Barbara. Oakville, ON: Frederick Harris Music Co. Ltd., 1974.
  **Note:** This book also serves as the text for junior high schools (Levels I, II, III). It can be used as the forerunner of *Elementary Rudiments of Music* (see above).

- *Total Theory*. Lawless, James. Waterloo Music Company Co. Ltd., 1985.
  This is a complete theory workbook.

**Note:** The junior high school theory resource *Practical Theory*, three volumes by Sandy Feldstein, Alfred Publishing Company, 1982, is still a useful resource for high school especially in multi-level groupings that might include students still working at Levels I–III. Note also that it comes with an additional computer component.

Teacher Resources

- *Choral Techniques*. Third edition. Gordon H. Lamb. Wm. C. Brown Co. Publishers, 1988.
  This resource is written for conductors of high school, college, church and community choirs and for students preparing for such positions. The book is divided into three parts: "The Score and the Conductor" (including conducting techniques, score study, interpreting choral music, choral diction and choral tone); "Rehearsal Techniques" (including selection and placement of voices, selections of repertoire, the first rehearsal, daily rehearsals, final rehearsals and preparation for the concert, and building a concert program); "Organization and Management" (including organizing small ensembles, clinics, contests, festivals, management of a choral department, professional ethics and teacher relationships).

- *Complete Secondary Choral Music Guide*. Roach, Donald W. Parker Publishing Company, 1989.
  The purpose of this resource is to help choral teachers meet the challenges of junior and senior high school choral programs. The guide is organized into: 1) Administration of Junior and Senior High School Choruses which includes philosophy, curriculum facilities, equipment, budgets, etc. 2) The Conductor and the Choral Score provides the director with basic information to be an effective interpreter and conductor of choral music. 3) Developing Choral Musicianship in Students. 4) Planning Rehearsals and Performances. The appendix includes selected lists of music for a wide variety of voicing. The resource concludes with a very comprehensive bibliography.
  **Note:** Copyright law discussed in this guide is American and does **not** apply to Canada.

- *Teaching Music: Managing the Successful Music Program*. Walker, Darwin E. Schirmer Books – A Division of MacMillan, 1989.
  Valuable information for teachers on planning, testing, classroom management, fund raising, festivals.

Vocal Development

- *Building the Voice as an Instrument*. Pearl Shinn Wormhoudt. William Penn College, Oskaloosa, Iowa, 1981.
  Also includes Singer's Reference Handbook with Vocalises, Pronunciation Guide, selected song albums. Authorized for Junior High Student-Teacher Resource.

Video Resources

- *Excellence in Conducting: Volume 1 – Technique, Volume 2 – Expressivity*. Dr. Eph Ely. Hal Leonard Publishing Corporation, distributed by Northwest Music, Vancouver, BC: 1988.
  Two videotapes. Volume 1 deals specifically with the physical aspects of conducting and is more appropriate as a teacher resource. Volume 2 is good as a student resource as well as teacher example. Available through the Learning Resources Distributing Centre (no dubbing rights available).

Computer Resources

- *Windows on Music Learning with Practica Musica*. Evans, Jeffrey. ARS NOVA Software, 1989.
  MacIntosh with mouse required. *Windows on Music* (Fundamental Text); *Practica Musica* software and operating manual. Individualized learning; good sound; easy to use; fully MIDI compatible.

- *Maestro-Scope*. Music Theory Levels 1, 2, 3, 4. Lohse Kunitz, Sharon and Jeffrey Foster, Paul Marshall. Maestro Music Inc., 1985, 1989.
  Computer software. Program teaches the fundamentals of music theory, progressing from beginning students in music to advanced.
  **Note:** Levels 1, 2, 3 are on a supplementary listing in junior high school music.
  Level 10 expands upon prior material by introducing and working with augmented and diminished triads in all inversions, dominant seventh chords, modes, four-note chords and part identification, tempo, movement and cadence. The program consists of eighteen lessons available on $5\frac{1}{4}$ (4) or $3\frac{1}{2}$ (1) inch diskette. Tutorial lessons contain seven paragraphs and will take approximately thirty minutes work.

- *Perspectives in Music History*. Electronic Courseware Systems Inc.
  Computer software. Teacher resource and library research resource for students. This resource contains data bases covering the time period 1370–1987. Searching includes country, composer, date, style. Graphs of style periods and quizzes included.

- *Music Appreciation*. Electronic Courseware Systems Inc.
  Computer software. Two volumes: Musical Language and Music History.

History/Listening (Musicians and their works)

**Note:** Re: Canadian composers. See page 76, Canadian Music Centre. The Canadian Music Centre exists to promote, disseminate and to make readily available music of Canadian composers.

*A Handbook of Composers and Their Music*. Farmer. Paul. Oxford University Press, 1985.
This small handbook summarizes and illustrates in a condensed manner general types of music and music of specific composers. Biographical notes are also included as well as student activities.

*Complete Book of the Great Musicians*. Eleventh edition. Sholes, Percy F. Oxford University Press, 1985.
This is an easy-to-read collection of stories written in a more informal style placing composers in context of their times. Composers included are Henry Percell, George Frederick Handel, John Sebastian Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Mendelssohn, Robert Schumann, Verdi, Wagner, Brahms, Tchaikovsky, Greig and His Norwegian Music, Edward Elgar, Debussy, as well as A Dictionary of Important 19th-Century and 20th-Century Composers.

*Portraits in Music 1*. Jenkins, David and Mark Visocchi. Oxford University Press.
This is a collection of background material to be used in conjunction with 15 pieces of music for listening. In general, the pieces illustrate the theme that people, places and events have been a source of musical inspiration to many composers. Included are *Rigoletto* by Giuseppe Verdi, *Till Eulenspiegel* by Richard Strauss, *Háry János* by Zoltan Kodály, *Symphony No. 3 in A minor (Scotch)* by Felix Mendelssohn, *Suite Española* by Isaac Albéniz, *Sinfonia Antartica* by Ralph Vaughan Williams, *The Execution of Stepan Razin* by Dmitri Shostakovich, *Romeo and Juliet* by Peter Ilyitch Tchaikovsky, *Academic Festival Overture* by Johannes Brahms, *Enigma Variations* by Edward Elgar, *Billy the Kid* by Aaron Copland, *Portsmouth Point* by William Walton, *An American in Paris* by George Gershwin, *Washington's Birthday* by Charles Ives, Suite: *Water Music* by George Frideric Handel, *Quiz*.

**Note:** Check Instrumental Music 10–20–30 lists for other possible resources that could be used for both courses. Many theory and general music resources can be used for both instrumental and choral.

# Repertoire Lists

Unison | SA | SAB | SSA | SATB

**Note:** These titles, which are only a suggested guide, will have to be supplemented by teachers, from such sources as basic resources, publishers' and distributors' lists, and from organizations such as the Alberta Choral Federation, the Association of Canadian Choral Conductors, the American Choral Directors Association, and the Music Educators National Conference, etc. Every effort should be made to establish a quality music library within each school.

**★ Denotes Canadian**

**Note:** The resources in the following list were compiled by the Lethbridge School District No. 51. These titles have not been evaluated by Alberta Education and committed to a Tolerance and Understanding Audit. The listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only, to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these learning resources prior to selection rests with the local jurisdiction.

| | | |
|---|---|---|
| Abraham, Diana | A Minor Bird | Boston Music Co. 14043 |
| Bach | Jesu Joy of Man's Desiring | Chappell OBH72417 |
| Brook | Windy Nights | OCS 1056 |
| Butler | How Lovely Is Thy House | Chappell OCM8019 |
| ★ Cassils, Craig | Child of the Universe | Kappa Music Publishing |
| Copland | Ching a Ring Chaw | Chappell OBH18742 |
| ★ Frost, Robert and Abraham, Diana | A Minor Bird | Boston Music Co., 1984 |
| Goetze | Dormi Dormi (Italian Carol) | Chappell OBH6128 |
| Handel, G. F. | Then Will I Jehovah Praise | Chorister's Guild A–220 |
| Handel/Christianson | Windy Nights | OCS 1056 |
| Roff, Joseph | My Heart Is Steadfast | Boston Music Co. 14136, 1989 |
| Rutter | Star Carol | Chappell OX81153 |
| Shaw | With a Voice of Singing | Chappell OBH72417 |
| ★ Willan, Healey | Come Jesus Holy Child | Chappell OCA981091 |

## SA

| | | |
|---|---|---|
| ★ Archer, Violet | A La Claire Fontaine | Beradol Music, 1970 |
| ★ Cook, D.F. | Sing the Sea (Collection of ten songs from Newfoundland) (SA, SSA, SAB) | Waterloo Music Co. Ltd, 1986 |
| Copland/Fine | Simple Gifts | Boosey & Hawkes 17115 |
| De Cormier | Coulter's Candy | Schirmer |
| Fleming, Robert | Madrigal | Waterloo Music Co. Ltd., 1965 |
| Goetze, Mary | The Old Carrion Crow | McGraw-Hill |
| ★ Hagen, Lisa | Typing Class | Waterloo Music Co. Ltd., 1988 |
| Haydn, F.J. | Gloria | Walton Music Corp. @5030 |
| Mctell/Lewis | Streets of London | Tro Essex Music International S8019 |
| Roff, Joseph | My Heart Is Steadfast | Boston Music Co. 14136, 1989 |
| Rutter/Purpont | For the Beauty of the Earth | Hinshaw HMC–969 |
| ★ Telfer, Nancy | Carol | Waterloo Music Co. Ltd., 1985 |
| Thompson, R. | Velvet Shoes | E.C. Shirmer 2526 |
| ★ Tilley, Alexander | In Flanders Fields | Leslie Music Supply |

| | | |
|---|---|---|
| ★ Anderson, W.H. | The Lullaby of the Little Angels | Gordon V. Thompson, 1968 |
| ★ Anderson, W.H. | Twilight | Leslie Music Supply, 1970 |
| Armstrong Gibbs | The Song of Shadows | Boosey & Hawkes 17102 |
| Berlin/Shaw | Puttin' on the Ritz | Hal Leonard 0866 1902 |
| Bilencko, Michael | Katerina | Western Music |
| Butler/Milton | The Nightingale | Heritage Music Press H6012 |
| Cherubini | Like as a Father | Summy-Birchard Co. 5297 |
| ★ Cook, D.F. | Sing the Sea (Collection of ten songs from Newfoundland) (SA, SSA, SAB) | Waterloo Music Co. Ltd., 1986 |
| ★ Freedman, Harry | Keewaydin | G.V. Thompson, 1972 |
| Frost/Artman | Stopping by Woods on a Snowy Evening | Shawnee Press B-494 |
| Gibbons/Hatton/Greyson | The Silver Swan | Bourne Co. ES12A |
| Largent Butler | A Prairie Woman Sings | Fischer OM8033 |
| LeFleming, Christopher | O Waly, Waly | Boosey & Hawkes 5343 |
| Lennon/McCartney/Emerson | Sergeant Pepper's Lonely Hearts Club Band | Jenson 403–19093 |
| Morley | April Is in My Mistress' Face | Bourne Co. 3537–5 |
| North | It Must Be Spring | Thomas House C17–7905 |
| Pilkington/Ehret | Sovereign of My Delight | Schirmer 51602 |

| | | | |
|---|---|---|---|
| | Ridout, Godfrey | Ave Maria | G.V. Thompson, 1972 |
| | Saint-Saens, Camille | Praise Ye the Lord of Hosts | Jenson 402–16043 |
| | Shein/Goetze | Kikkihihi | Boosey & Hawkes 6103 |
| | Sondheim/Beadell | Send in the Clowns | Revelation Music Pub. Co. R–200 |
| ★ | Telfer, Nancy | High Flight | Waterloo Music Co. Ltd., 1984 |
| ★ | Telfer, Nancy | Lullaby of the Iroquois | Waterloo Music Co. Ltd., 1985 |
| | Vittoria/Cain | Ave Maria | Shawnee Press B–501 |
| | Wagner | When Soft Winds Blow | Richmond Music Press F–59 |
| ★ | Walker/McLean | Chinook | Gordon V. Thompson S–319 |
| | Wilbey/Field | Weep, O Mine Eyes | Boosey & Hawkes 5524 |

| | | | |
|---|---|---|---|
| | Arkadelt-Pisano | Salve (Ave Maria) | Plymouth Music Co. SC404 |
| | Besig | Flying Free | Chappell OSH0266 |
| | Bock/Harnick/Leyden | Fiddler on the Roof | New York Times Music i4017a |
| | Coleman | Rhythm of Life | Chappell OSH0247A |
| ★ | Cook, D.F. | Sing the Sea (Collection of ten songs from Newfoundland) (SA, SSA, SAB) | Waterloo Music Co. Ltd., 1986 |
| | Emerson | Sinner Man | Jenson Publications 403–19010 |
| | Felciano | Hymn of the Universe | Chappell OECS2944 |
| | Holst | In the Bleak Midwinter | Chappell OAUG2141 |
| | Keel/Salter | Trade Winds | Boosey & Hawkes 3063–4 |
| | Lojeski | Les Miserables | Chappell K8237202 |
| | Lojeski | The Water Is Wide | Hal Leonard |
| | Purcell, Henry/Hal Hopson | Sing for Joy | Jenson 433–19010 |
| | Roff, Joseph | Rockabye Jesus (Lulaize Jezuniu) | Boston Music Co., 1989 |
| | Schubert | Kyrie | Belwin Mills MC4520 |
| | Shaw | Jamaican Noel | Chappell K8657903 |
| | Shaw | Plenty Good Room | Chappell K8661852 |
| | Sleeth | Let the Trumpet Sound | Chappell OHMC915 |
| | Sleeth | Gaudeamus Hodie | Fischer OM7776 |
| ★ | Telfer, Nancy | Apple Skin | Waterloo Music Co. Ltd., 1983 |
| | Trapp, M./Roff, J. (arr) | Rockabye Jesus | Boston Music Co. 14141 |
| | Young | I Will Lift Up Mine Eyes | Chappell OSH5274 |

## SATB

| | | | |
|---|---|---|---|
| | Agay | Old Irish Blessing | Warner Bros 487–40294 |
| | Anderson, W.H. | As I Walked in Bethlehem | Western Music 1947 |
| | Arcadelt | Rare Is Such Goodness | Marks MC4536 |
| ★ | Archer, Violet | O Sing Unto the Lord | Waterloo Music Co. Ltd. |
| | Bach, J.S. | Blessing, Glory and Wisdom | Neil Kjos Jr. |
| | Bach, J.S. | Honour and Glory (Sicut Locotus est) | |
| | Bach, J.S. | Three Chorales from the St. Matthew | Boosey & Hawkes |
| | Bach, J.S./Walter Barrie | Praise Him | G. Schirmer Inc. |
| | Bach, J.S./Wilson | Glory to God | Belwin Mills FCC 1397 |
| ★ | Bacon, Denise | The Huron Carol | Boosey & Hawkes |
| | Bartok | Three Hungarian Folk Songs | Boosey & Hawkes 5326 |
| | Beebe | Go Out with Joy | Hinshaw HMC–117 |
| | Bennett, John | Weep, O Mine Eyes | Galaxy Music Corp. |
| | Berger | Eyes of All Wait upon Thee | Augsburg 11–1264 |
| ★ | Bissell, Keith | J'entends le Moulin | G.V. Thompson 1971 |
| ★ | Bissell, Keith | The Turtle Dove | Waterloo Music Co. Ltd., 1968 |
| | Bohn, James and Brouch, Terry | Rise Up and Worship | Boston Music Co. 14071, 1985 |
| | Brahms | How Lovely Is Thy Dwelling Place | Schmidt, Hall & McCreary 1925 |

| | | |
|---|---|---|
| Brahms | In Stiller Nacht (In Deepest Night) | Hinshaw HMC–422 |
| Brahms | O Bone Jesu | Jensen Publishing Inc. |
| Brahms | Six Folk Songs | Marks Music MC9 |
| Brahms/Wasner | Wondrous Cool, Thou Woodland Quiet | G. Shirmer 9335 |
| Bright, Houston | Rainsong | Associated Music Publishers A–269 |
| Brubacher/Berger | A Rose Touched by the Sun's Warm Rays | Augsburg Publishing House 11–0953 |
| Bruckner, A. | Ave Maria | C. F. Peters 6312 |
| Burns/Henderson | Oh, My Love Is Like a Red, Red Rose | Kjos Ed1099 |
| Butler | Blow, Thou Winter Wind | Hal Leonard 08005000 |
| Butler | Glorificamus Te | Hal Leonard 08017001 |
| Butler | Go Ye into All the World | Fischer CM7880 |
| Butler | How Excellent Is Thy Name | |
| Butler | Proud Music of the Storm | Hinshaw HMC–692 |
| Butler | Three Contemporary Madrigals | Somerset Press SP 687 |
| Butler | What the Wind Says | Hal Leonard 08071500 |
| Byrd, Thomas | This Sweet Merry Month of May | Oxford University Press |
| Calvasius, Seth | Musiken Klang | Belwin Mills Corp. |
| Cherubini, Luigi | Like as a Father | Summary–Birchard |
| Coleman/Barnes, Richard | Rhythm of Life | Shawnee Press Inc. A–1316 |
| Cook | Green Bushes | Waterloo/Memorial University Series |
| ★ Cook | Two Newfoundland Folk Songs | Waterloo Music Co. Ltd. |

| | | | |
|---|---|---|---|
| | Copland/Fine | I Bought Me a Cat | Boosey & Hawkes 1905 |
| ★ | Cormier | I'se the B'y | Lawson–Gould 52051 |
| | Cutler | Child of the Universe | Alfred Publishing Co. |
| | Dawson | Ain'-a that Good News | Tuskegee T103 |
| | Dawson | Everytime I Feel the Spirit | Tuskegee T117 |
| | Dawson | Soon-ah Will Be Done | Tuskegee T 102A |
| | Dello Joio, Norman | A Jubilant Song | Schirmer 9580 |
| | Diemer | Three Madrigals | Boosey & Hawkes 5417 |
| | Distler | Praise Ye the Lord | European American Music Corp. EA134 |
| | Distler, H. | Praise Ye the Lord | Cornwall Music Series |
| | Donato/Greyson | All Ye Who Music Love | Bourne ES63 |
| | Drayton/Morley | Sing We and Chant It | Schirmer 11099 |
| | Dunhill | Early One Morning | Novello M.T. 734 |
| | Durufle | Ubi Caritas | |
| ★ | Eaton, Richard S. | Three French Canadian Folk Songs | BMI Canada C245 |
| | Enders, Harvey | Russian Picnic | G. Schirmer Inc. |
| | Farmer, John | Fair Phyllis I Saw | Galaxy Music Corp. |
| | Faure | Cantique De Jean Racine | ABI BB 801 |
| | Ferguson | Joshua Fit the Battle of Jericho | Coronet/Presser 302–41437 |
| | Gasparini | Adoramus Te | Hinshaw W2177 |

| | | |
|---|---|---|
| Gladhill, Christopher | I Will Give My Love an Apple | Berandol, 1969 |
| Greaves, Thomas | Come Away Sweet Love | Oxford University Press |
| Greaves, Thomas | Come Let Us Start a Joyful Song | Oxford University Press |
| Greyson, Norman | Cantate Domino | Bourne Co. |
| Greyson, Norman | Sing We and Chant It | Bourne Co. |
| Guilbault, George J. | Deck the Halls (with percussion) | Boston Music Co. 13947, 1981 |
| Hadyn | Achieved Is the Glorious Work | Walton W6001 |
| Hagen, Lisa | Typing Class (SSAA) | Waterloo Music Co. Ltd. |
| Halloran | Witness | Gentry JG 2010 |
| Handel | And I Will Exalt Him | Mark Foster MF 252 |
| Handel | Music, Spread Thy Voice Around | Marks Music 4132 |
| Handel | Sing unto God | Carl Fisher CM 7414 |
| Handel, G. | O God Who in Thy Heavenly Hand | Belwin Mills |
| Handel/Brooks | Hallelujah, Amen (from Judas Maccabeus) | Plymouth CC7 |
| Hannisian, Raymond | Movin' On | Shawnee Press Inc. |
| Harris | To Everything There Is a Season | Hinshaw HMC–778 |
| Harris, Jerry Weseley | Now Is the Month of Marrying | Shawnee Press Inc. |
| Hassler | Cantate Domino | Bourne B201863 |
| Hassler | Gabriel Came to Mary | J. Fisher 9679 |

| | | |
|---|---|---|
| Hassler/Greyson | Dancing and Springing | Bourne ES8 |
| Haydn | Gloria in Excelsis (Harmoniemesse) | Hal Leonard 08679600 |
| Haydn | Gloria in Excelsis (Heiligmesse) | Walton 2031 |
| Haydn | Heavens are Telling | Western Music 4026 |
| Hayes | Camptown Races | |
| Healey, Derek | Get to Bed | G.V. Thompson 1973 |
| Holman | Bluebird | Thompson G433 |
| Holman | Make We Joy Now in this Feast | Novello & Co. 1964 |
| Hopson, Hal | Praise the Lord | Shawnee Press Inc. |
| Hopson, Hal H. | Let Joyful Anthems Rise | Harold Flammer Inc. |
| Johnson | Ain't Got Time to Die | G. Schirmer 10301 |
| Jones, Kelsey | Five Limericks from Nonsense Songs | Leeds Music |
| Kingsley | Shepherd Me, Lord | Bourne Co. 932 |
| Lassus | My Heart Is Offered Still to You | Lawson–Gould 563 |
| Lennon/McCartney/Lojeski | Lennon/McCartney Medley | Hal Leonard 08237004 |
| Lewandowski | Psalm 150 | |
| Livingston/Gearhart | Dry Bones | Shawnee Press |
| Lotti | Miserere Mei | Boosey & Hawkes 5590 |

| | | |
|---|---|---|
| ★ MacGillivray | Song for the Myra | Gordon V. Thompson |
| Mattson | Open Now Thy Gates of Beauty | |
| McCray, James | Say Love | Shawnee Press Inc. |
| McKay, Neil | Folk Song Fantasy | Waterloo Music Co. Ltd., 1986 |
| | I – Lots of Fish In | |
| | II – I'll Give My Love an Apple | |
| | III – Come and Dance with Me | |
| Mendelssohn | Fruhlingsfeier (Celebration of Spring) | German/English |
| Mendelssohn, Felix | Die Nachtigall | Hinshaw Music Inc. HMC407 |
| Morley | Sing We and Chant It | G. Schirmer 11099 |
| Morley, Thomas | April Is in My Mistress' Face | Galaxy Music Corp. |
| Morley, Thomas | Fire, Fire My Heart | G. Schirmer |
| Morley/Collins | Now Is the Month of Maying | Hinshaw HMC0524 |
| Mozart | Ave Verum | Novello 290224-09 |
| Mozart | Gloria in Excelsis | G. Schirmer 3515 |
| Mozart, W.A. | Ave Verum Corpus | G. Schirmer Octavo #5471 |
| Mozart, W.A. | Gloria in Excelsis | G. Schirmer |
| Mozart/Ehret | Praise the Lord Our God Forever | Fred Bock B–GO464 |
| Oliphant/Donato | All Ye Who Music | Western Music Co. 5014 |

| | | |
|---|---|---|
| Osmond, Marcella | Who Is at My Window Weeping | Waterloo/Memorial University Series |
| Ouchterlony, David | Peter on de Sea, Sea, Sea | Gordon V. Thompson |
| Pachelbel, Johann | Nun Danket Alle Gott | Robert King Music Company 604 |
| Pack/Barron | Nobody Knows the Trouble I've Seen | Thompson G–5002 |
| Palestrina | Dies Sanctificatus | National Music Publishers WHC–64 |
| Palestrina | Here We Worship Thee (Adoramus Te) | Western Music Co. 4041 |
| Palestrina | Regina coeli (Queen of heaven) | Tetra/Broude |
| Palestrina | Sicut Cervus | G. Shirmer 51846 |
| Palestrina/Marshall | O Lord, Have Mercy (Kyrie eleison) | Frank F597 |
| Passereau/Greyson | He Is Good and Handsome | Bourne Co. ES9 |
| Petti, G. | A La Claire Fontaine | Gordon V. Thompson G–421 |
| Peuerl | Arise and Let Us Sing Now | Presser 312–41132 |
| Pitoni, Guiseppe | Cantate Domino | Bourne ES5 |
| Poorman | Time of Singing Has Come | Hal Leonard 08603772 |
| Purcell | Two Choruses from Queen Mary's | Piedmont/Marks Music 4451 |
| Purcell, Henry | In These Delightful Pleasant Groves | Hinshaw Music Inc. |
| Rachmaninoff | Ave Maria | Hal Leonard 00007477 |
| Randall Thompson | Choose Something Like a Star | E.C. Schirmer 2487 |
| Randall Thompson | Road Not Taken | E.C. Schirmer 2485 |

| | | |
|---|---|---|
| Reichel | Cantate Domino | Shawnee A-1434 |
| Ridout | J'entends le moulin | Waterloo Music Co. Ltd., 1960 |
| Rodgers, Thomas | It Was a Lover and His Lass | Hal Leonard Publishing Corp. |
| Roman, Johan Helmich | Joyful be to God (Jubilate Deo) | Concordia 98-2291 |
| Russel, Welford | Who Is at My Window, Who? | Berandol BER 1278 |
| Rutter | Blow, Blow Thou Winter Wind | Oxford 52.204 |
| Rutter | For the Beauty of the Earth | |
| Rutter | Gaelic Blessing | Hinshaw RS CM-501 |
| Rutter | The Lord Bless You and Keep You | |
| Scarlatti, A. | Exultate Deo | Bourne ES37 |
| ★ Schafer, R. Murray | Epitaph for Moonlight | Berandol |
| ★ Schafer, R. Murray | Gamelan | Arcana Editions |
| ★ Schafer, R. Murray | Miniwanka | Universal Ed |
| Schubert | Kyrie from Mass in G | |
| Schubert | Lebenslust (Joy of Living) | Tetra/Broude AB 258 |
| Schubert | Mass in G | Rjer Dean Publishing Co. |
| Schubert | To Music | Schmidt, Hall McCreary/Belwin Mills SCHCH 1070 |

| | | | |
|---|---|---|---|
| | Schubert, Franz | Lebenslust (Joy of Living) | Hinshaw Music Inc. HMC–425 |
| | Schubert, Franz | Within Songs | Shawnee Press Inc. |
| | Schumann | Singer (Der Sanger) | Associated A–385 |
| | Scott, Lee | A Welsh Lullabye | |
| | Seiber, Matyas | Three Hungarian Folk Songs | Curwen 61461 |
| | Shaw | Set Down Servant | Shawnee A–29 |
| | Skerritt, Doug | Holy Child | Richmond Music Press Inc. |
| | Smith | Climbin' Up the Mountain | Kjos 1001 |
| | Smith | Ride the Chariot | Kjos 1015 |
| ★ | Somers, Harry | Feller from Fortune | G.V. Thompson |
| ★ | Somers, Harry | Si j'avais le bateau | G.V. Thompson |
| ★ | Somers, Harry | The Old Mayflower | G.V. Thompson |
| ★ | Somers, Harry | The Wonder Song | BMI Canada C 267 |
| ★ | Telfer, Nancy | Bushed | Waterloo Music Co. Ltd., 1984 |
| ★ | Telfer, Nancy | Elegy | Waterloo Music Co. Ltd., 1984 |
| ★ | Telfer, Nancy | Three Songs of Love and Loneliness<br>– In the Rain<br>– Again with Music<br>– Grey Beast | Waterloo Music Co. Ltd., 1980 |

| | | |
|---|---|---|
| ★ Telfer, Nancy | Light for the Child | Waterloo Music Co. Ltd., 1987 |
| ★ Telfer, Nancy | I Get High on Butterflies | Waterloo Music Co. Ltd., 1984 |
| ★ Telfer, Nancy | Requiem | Waterloo Music Co. Ltd., 1987 |
| ★ Telfer, Nancy | Grizzly | Waterloo Music Co. Ltd., 1983 |
| ★ Telfer, Nancy | Monday's Child | Waterloo Music Co. Ltd., 1987 |
| ★ Telfer, Nancy | Silence | Waterloo Music Co. Ltd., 1983 |
| ★ Tilley, Alexander | In Flanders Fields | Frederick Harris |
| Vecchi/Greyson | Come Now Let Us Be Joyful | Bourne ES64 |
| Victoria | Gaude Maria Virgo | Mark Foster MF 153 |
| Victoria | O Magnum Mysterium | Jenson 413–15014 |
| Vivaldi/Martens | Gloria in Excelsis (from Gloria) | Walton 2043 |
| Weelkes | Hark, All Ye Lovely Saints Above | Walton 8002 |
| Wetzler, Robert | German Carols | Augsburg Publishing |
| ★ Willan, Healey | Hodie Christmus Natus Est | Carl Fisher |
| ★ Willan, Healey | I Beheld Her, Beautiful as a Dove | Oxford |
| ★ Willan, Healey | Rise Up, My Love, My Faire One | Oxford |

# Other Resources

**Note:** The resources in the following lists were compiled by the Lethbridge School District No. 51. These titles have not been evaluated by Alberta Education and committed to a Tolerance and Understanding Audit. The listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these learning resources prior to selection rests with the local jurisdiction.

## OTHER TEACHER RESOURCES


Bennett, Roy C. *The Choral Singers Handbook*. Edward B. Marks Music Corp/Belwin Mills Pub. Corp.

Boyd, Jack. *Rehearsal Guide for the Choral Director*. Champaign, ILL: Mark Foster Music Company, 1977. [228 pages]

*Choirmaster, Computer Software for Choral Libraries*. Vancouver, B.C.: Grant, Russell and Associates. Computer software. Data entry and retrieval.

Christy Van A. *Expressive Singing*. Three volumes. Wm. C. Brown, 1974–75.

Cofone, Charles J.F. *Favourite Christmas Carols*. Dover Publications, 1975.

Couchane, Lillian E. *Creative Musicianship*. Highland/Etling Publishing, 1964.

Cox, Dr. Richard G. *The Singer's Manual of German and French Diction*. New York: Schirmer Books, 1970. [63 pages]

Decker, Harold A. and Julius Herford. *Choral Conducting: A Symposium*. Second edition. Englewood Cliffs, NJ: Prentice-Hall Inc., 1988.

Ehmann, Wilhelm and Frauke Hausemann. *Voice Building for Choirs*. Chapel Hill, NC: Hinshaw Music Inc., 1982. [142 pages]

Ehret, Walter. *The Choral Conductor's Handbook*. Hal Leonard Publishing.

Gordon, Lewis. *Choral Director's Complete Handbook*. West Nyack, NY: Parker Publishing Company Inc., 1977. [220 pages]

Green, Elizabeth. *The Modern Conductor*. Fourth edition. Prentice Hall, 1987.

Hall, William D., ed. *Latin Pronunciation According to Roman Usage*. Tustin, CA: National Music Publishers, 1971. [46 pages]

Heasemann, Franke. Choral Techniques. Videotape. Hinshaw Music.

Jones, Archie N., M. Irving Smith and Robert B. Walls. *Pronouncing Guide to French, German, Italian and Spanish*. New York: Carl Fischer, Inc., 1945. [203 pages]

Kaplan, Abraham. *Choral Conducting*. New York: W.W. Norton & Co., 1985. [203 pages]

Kirk, T.W. *Key to Sight Reading*. Pro Art Publications Inc.

Klein, Joseph J. and Ale A. Schjeide. *Singing Technique*. National Music Publishers.

Lamb, Gordon H. *Choral Techniques*. Dubuque, IOWA: Wm. C. Brown Co. Publishers, 1974. [285 pages]

Marshall, Madeleine. *The Singer's Manual of English Diction*. New York: Schirmer Books, 1953. [198 pages]

Miller, Richard. *The Structure of Singing*. Maxwell Macmillan, 1986.

Moe, Daniel. *Basic Choral Concepts*. Minneapolis, MINN: Augsburg Publishing House, 1972. [31 pages]

Neidig, Kenneth L. and John W. Jennings. *Choral Director's Guide*. West Nyack, NY: Parker Publishing Company Inc., 1967. [308 pages]

Obrien, James P. *The Listening Experience – Elements, Forms and Styles in Music*. Schirmer Books – A Division of Macmillan Inc., 1987.

Ottman, Robert W. *Music for Sight Singing*. Prentice-Hall.

Pizer, Russell A. *Instrumental Music Evaluation Kit*. Parker Publishing Co. Inc.

Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials and Methods*. New York: Harper's College Press, 1976. [510 pages]

Roe, Paul F. *Choral Music Education*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970. [400 pages]

Thurman, Leon. *The Resource Book*. Voice Care Network, Minneapolis. **Note:** Dr. Thurman is founder and director of the Voice Care Network, which presents the International Voice Skills Workshops, titled "Lifespan Use and Care of the Human Voice: Knowledge and Application in the Real World."

Wilson, Harry Robert. *Artistic Choral Singing*. New York: G. Schirmer, Inc., 1959. [374 pages]

Walker, Darwin E. *Teaching Music – Managing the Successful Music Program*. Schirmer Books – A Division of Collier MacMillan, 1989.

## OTHER STUDENT RESOURCES

*ABC Choral Art* Series, 1974. American Book Company, Volumes 1, 2, 3 and 4.
This series is interdisciplinary in scope; the various facets of the choral program are presented as extensions of the student's musical learning. The selections in this series represent some of the finest choral music from the Renaissance to the present.

Volume 1 – Rehearsal Techniques: Melody, Harmony, Colour and Symbols in Music
Volume 2 – The Renaissance, Baroque, Classic and Romantic Eras and the 20th Century
Volume 3 – Physiology of the Production of Sound, Melody–Line, Harmony–Texture, Form–Design, Colour–Timbre
Volume 4 – Music: 1400–1600
1600–1750
1750–1825
The 19th Century
The 20th Century

**Note:** Series is now out of print.

Baugness, David. *The Jenson Sight-Singing Course*. Jenson Publications Inc., 1984–1987.

Blom, E. Revised by Westrup, J. *Everyman's Dictionary of Music*. J.M. Dent & Sons Ltd., 1975.

Bray, Kenneth et al. *For Young Musicians*. Waterloo Music Co. Ltd., 1961–1967.

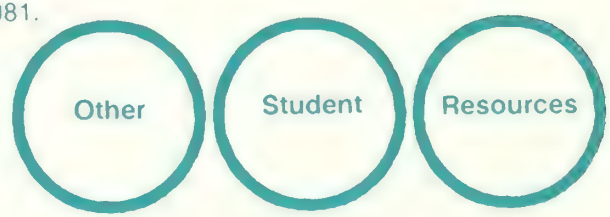
Burashko, Adelina and Anthony Dawson. *See, Hear & Sing – Understanding Musical Language Book 1*. Frederick Harris Music Co. Ltd., 1987.

Ely, E. *Choral Singing Style* from *Video Masters Classes*. Hal Leonard Publishing Corp. Distributed by Northwest Music, Vancouver, 1988. Appropriate for teacher or class use.

Emerson, Roger. *Choral Concepts – A Practical Guide to Choral Improvement*. Volume I – The Basics (Singer's edition, Teacher's edition, VHS & BETA). Jenson Publication Inc., 1987.

Griffiths, Paul. *Modern Music: The Avant Garde Since 1945*. J.M. Dent & Sons Ltd., 1981.

Henry, M. and M. Jones (compiled by). *Songs for Sight Singing*. Southern Music Co.



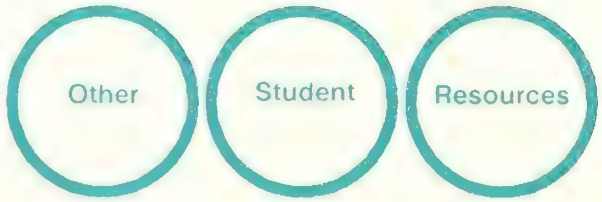
May, William V. and Craig Tolin. *Pronunciation Guide for Choral Literature*. MENC, 1987.

Machlis, J. *Introduction to Contemporary Music*. J.M. Dent & Sons Ltd., 1979.

Paul, David. *Sound & Symbol, The Rudiments of Music*. Volumes 1 and 2. Frederick Harris Music Co. Ltd., 1982–1984

Peters, G. David and Robert F. Miller. *Music Teaching & Learning*. Longham, 1982.

Zinn, Michael and Robert Hogenson. *Basics of Music, Opus 1*. Collier MacMillan, 1987.



# Chapter Three – Implementing the Program

## Enrolment of Students

Enrolment of choral students should be undertaken with the following objectives and considerations clearly in mind:

### Objectives

1. **Enrol the maximum number** of potentially successful students.

   It is a legitimate goal to develop a strong choral program. The strength of this program is very much related to the involvement of the maximum number of students.

2. **Engage the interest and support of informed and committed administration, parents and the community.**

   Part of the enrolment process involves contact with the parents of prospective choral students. The purpose of this contact is to answer their questions and, even more important, to present the choral program as an extension of the elementary and junior high school music program.

# Scheduling

This curriculum was designed to be presented in a minimum of 125 hours of classroom time (5 credits). The 3-credit program alternative is outlined by the concepts and skills marked with "♪".

It is essential that teachers work closely with administrators in scheduling procedures in an effort to accommodate a maximum number of students. Creative timetabling is often required. Two suggestions are:

- Block all music classes first and then slot in required courses.
- Do not schedule single (loner) course offerings that are "required" against a music course.

Whenever possible, semestering of the performance ensembles should be discouraged. Singing is a skill that requires ongoing practice. The interruption resulting from semestering makes the establishment of a successful program difficult, if not impossible.

# Planning

The planning of a choral music program requires constant referral to the program objectives to ensure that they are being achieved through the literature being studied and rehearsed. The number of objectives listed, particularly under Aural Skills and Theoretical Skills, may appear onerous at first glance; however, all of them can be achieved in a few minutes of each class period, either through specific skill-building activities or through highlighting these skills and concepts through the study of choral literature. This relationship of skills and concepts to the literature being studied provides greater relevance to students.

Ideas for planning are provided in the basic and recommended resources.

# Suggested Planning Pattern for Choral Teachers

A Year Ahead:

- Prepare a long-range plan
- Prepare a course outline and evaluation scheme for distribution to students
- Choose literature that will be useful for teaching specific concepts and skills outlined in the program of studies
- Outline a sequence for skill and concept development
- Give students a schedule of concert dates, written and practical tests and major assignments
- Explore possibilities for field trips, guest speakers and clinicians
- Book concert facilities
- Clear concert facilities
- Clear concert dates with the school administration
- Prepare annual budget. Update the inventory.
- Order films, books and related teaching materials (good films are often booked a year ahead)

| | |
|---|---|
| A Month Ahead: | – Prepare a unit plan<br>– Know the number of classes you will have each month, taking into account interruptions such as holidays, assemblies, meetings, etc.<br>– Complete arrangements for study tours, guest speakers and clinicians<br>– Plan and order materials needed for bulletin boards<br>– Schedule audio-visual equipment services<br>– Keep parents well informed of ongoing activities. |
| A Week Ahead: | – Prepare weekly lesson plans<br>– Ensure that each piece will receive the required amount of rehearsal time<br>– Plan sight singing and aural skills exercises that will relate to the literature to be rehearsed<br>– Confirm arrangement for field trips, guest speakers and equipment services<br>– Complete bulletin board plans<br>– Prepare teaching materials. |
| A Day or Two Ahead: | – Prepare daily lesson plans<br>– Plan warm-ups and aural skills activities that are related to the literature to be rehearsed<br>– Decide what portions of what pieces will be rehearsed and in what order<br>– Put up bulletin board displays<br>– Assemble required teaching materials. |
| Two or Three Weeks Before a Concert: | – Do a complete run-through of the concert. This allows the teacher and students to form a concept of the sequence of the concert. It also gives the teacher an indication of how best to use the remaining rehearsal time. |
| Dress Rehearsal: | – Sing through as much as possible non-stop. Attempt to instil confidence in your singers. Work out any remaining logistical problems. |

# Classroom Management

The majority of activities in a music classroom take place in group settings. The concepts of sharing, cooperating and participatory decision making are integral to successful classroom operation. Discipline is essential to music and to the educational process. The classes in which discipline is not a problem are invariably taught by teachers who are well organized, enthusiastic about music and eager to have students learn.

The teacher who is successful in motivating students to learn and who does not have to be overly concerned about "discipline" has these attributes:

- a love of music
- a love of young people
- a strong belief and drive in what is being taught (learned)
- regard and respect for students ("I care about you.")
- a sensitivity to students' interests and response to learning
- honesty
- fairness
- courage to be an adult friend.

As self-discipline is fostered, the learner uses these opportunities to become involved in making music. Less time is then devoted to behaviour problems that disrupt the class. In addition to self-discipline, other goals the teacher hopes to foster in the student are respect for others, personal responsibility for behaviour and dedication to and love of music.

A positive mental attitude on the part of the teacher can bring desired results. Assume that the students want to learn and that they want to participate. Have high expectations of what students can do. This motivates students to do their best and to improve their musicianship. During class or rehearsal, let students know you expect them to be responsive, caring and working musicians.

Prepare and organize your lessons. In some classes it may be necessary to plan options for students. If everyone in class is expected to solve a problem in the same way, some students are going to be discouraged and others bored. Make alternative responses available.

Structure and plan your music lessons so that the students are challenged to their capacity, and perhaps beyond. Though you may have short bits of relaxation as needed, continually challenge student achievement.

Be consistent from day to day. This conveys to students what you expect of them and what they can expect of you. Poor discipline is invited by forbidding certain behaviour one day and allowing it the next.

Be sensitive to the personal feelings of the students. In the morning, they may feel fresh and enthusiastic, but later in the day, tired and restless. Little learning takes place when students are forced to stick with an activity beyond their interest and endurance. This is also true of the activities of a week or a season when the type of activity must be varied to keep sustained interest.

Discussion should be brief and clear. Sometimes the word "no" is all that is needed. You do not always need to give a lengthy explanation to justify why you do something or do not allow something. Making music is far more important than talking about it.

---

Adapted from *Music Education Guide* by Dr. Delmer W. Aebischer, Oregon Department of Education, Salem, Oregon, 1975.

# Facilities and Equipment

## Introduction

The spaces in which you teach music are extensions of the instruments and voices and are worthy of the concern and attention given to your instructional program.

Good music facilities have a convenient layout with adequate spaces for the full range of music instruction. Adequate means not only a space that is large enough and has desirable ceiling heights, but also one that has good acoustics, bright and noise-free lighting, proper and quiet ventilation and good noise containment. Spaces that fall short in any category should be considered liabilities to the program since they do not properly support the activities carried on within them. Every effort should be made to convert these liabilities into assets.

Although a fine music suite does not guarantee a quality program, it certainly facilitates the work and reduces stress on teachers and pupils.

For more detailed information regarding the following, please refer to *Music Facilities: Building, Equipping & Renovation*, Geerdes, Harold P. Music Educators National Conference, Reston, Virginia, 1987.

At the outset, program costs may be high until capital equipment is acquired to satisfy basic minimums. Purchases and designs of equipment, music, method books and facilities should be made, as far as possible, with future enrolment figures as well as present needs of the program in mind.

## Building Requirements

The music building or wing is unique in requirements of space and design. The overall floor space is not the single most important requirement. Consideration should be given to acoustics, climate control, illumination and ancillary rooms for storage and administrative and operational purposes.

Some requirements to be considered are:

- The main rehearsal area should be spacious enough to accommodate the largest group that will use the room.
- Rehearsal areas should be located or constructed so that they will be sound-isolated from other areas of the school.
- Special attention to rate of reverberation and sound distribution should be provided when planning rooms. When planning new facilities or remodeling older facilities, it is suggested that architects consult with acoustical engineers.
- A reliable, quiet system of climate control is desirable. Use acoustic baffling within duct work.
- Adequate lighting should be provided in all rehearsal and work areas.
- Equipment should be stored in areas that can be locked easily and securely.
- Adequate music storage units to protect easy access and examination of all music.

---

Adapted from Ulrich, Homer and Committee. *Music Building, Rooms, and Equipment.* Washington, D.C.: Music Educators National Conference, 1966, MENC Publication Number is 321–09144.

## Textual Materials

- Each student should have a personal copy of each of the following:
  - music folder with name, grade and section printed on it
  - theory method book
  - sight singing book
  - choral repertoire being studied.

## Equipment

- A quality piano tuned to A440
- A quality stereo system
- Adequate lined and unlined chalkboard and sufficient bulletin boards.

## Furniture

- Chairs

  Enough chairs should be provided for the largest group using the main rehearsal room, plus additional chairs for practice and ancillary rooms. Chairs should have straight or nearly straight seats and backs and should be constructed so that they are difficult to tilt backward, in order to encourage good posture.

- Music Stands

  Stands of the heavier, permanent, adjustable type, constructed of durable metal will prove to be far more serviceable for use in the music room than the light, folding types usually purchased for use as auxiliaries, or for home practice, or performance situations where easy portability is necessary. An important factor to be considered in choosing music stands for any purpose is ease of adjustment.

- Conductor's podium, stand and stool.

- Full-length mirror.

- Choral risers.

# Working with a Budget

- Check with the principal to ascertain the money allotted per pupil, or per class, or per course. Determine if the money allocation is made on a September to September basis, or from January to December. Find out how to requisition supplies.
- The budget for music should consist of:
  - capital
  - teaching resources
  - consumable supplies
  - maintenance.

  Find out the policy in your school:
  - Which teaching supplies are paid for by the board?
  - Which are purchased by the board and paid for by the student at cost?
  - Which are provided by the student?
  - Are there enough supplies on hand to meet your immediate needs?
- Consideration should be given to the provision of a paid accompanist.
- Set up a plan for the replacement of equipment and supplies over the long term. During the year:
  - keep a list of repairs and replacements
  - keep a record of all music department expenditures – very useful for future ordering; helps in future budget projections.

The above procedures demonstrate management skills and improve the credibility of the music program.

# Inventory

You are responsible for the music equipment and supplies.

- If an inventory does not exist – START ONE.
  - use a card file format, or use a duotang folder, or a computer data base system. See page 47 for details re *Choirmaster, Computer Software for Choral Libraries.*

SAMPLE CARD

| TITLE<br>OCTAVO NUMBER<br>PUBLISHER | | ARRANGER/COMPOSER<br><br>VOICING |
|---|---|---|
| DATE | NO. OF COPIES | CONDITION |
| | | |

- Inventory should be done at least twice per year.

- A good inventory system simplifies the replacement of equipment and supplies.

- Defective furniture or equipment in the music room and any unsafe conditions noted should be brought to the attention of the administration. Requests for replacements or improvements should be made in writing, with a copy kept in your files.

# Chapter Four – Teaching Techniques and Learning Activities

## Vocal Production

There is no such thing as voice. What is perceived as such is really a product of many other functions acting in concert with each other. It is also important to realize that what we perceive as voice is a reacting instrument. That is, given certain conditions, it will react in predictable ways. There are three principal areas of interest: first, Breathing; second, Registration; and third, Resonance. Each will be dealt with briefly and then a means of solving various vocal problems will be discussed.

## Posture and Breathing (Actuator)

Perhaps no subject receives so much attention in the voice studio. Unfortunately, most of the attention has been placed on how singers should breathe "in". Singers auditioning for a choir have been breathing "in" successfully all their lives. What is of critical importance is not how the singer breathes "in", but how he or she breathes "out". The singer should assume an erect posture, keeping the head up and straight, arms at the sides with hands in their natural position and the neck and shoulders relaxed. The breath should be taken in through the mouth and in a rhythmic way. THE BREATH SHOULD NEVER BE HELD. There is a brief moment of transference from the inspiration to the expiration cycle. The diaphragm is active only on inhalation. It is passive on exhalation. It is important, therefore, that the abdominal muscles not be held in any fixed position so that they can create the varying pressures needed for the tones being sung. The singer should make a clean attack being certain that the breath makes the tone. There should be no sighing into the tone, excessive glottal stroke, or scooping into the pitch.

# Registration (Vibrator)

The 'vocal' folds, when set in motion by the breath, are what produce the primary vibrations necessary for what we perceive as voice. There are but two major muscle groups, called registers, which are the components of vocal tone. One, the arytenoid group, provides what is traditionally called "Chest Register", and the other, dominated by the cricothyroids, is traditionally called "falsetto" They are present in both sexes and exhibit the same tonal characteristics. The chest register is coarse, masculine sounding and responds more easily to low pitches (below C4), high dynamic levels and the vowel AH. The falsetto is hooty, breathy sounding and is more easily found between E4 and B4. It responds to soft dynamic levels and the vowel oo or ee. These two muscle groups, with their unique tonal qualities when equalized in strength and combined, constitute the singing voice. Registration can be accessed through various combinations of Pitch, Intensity and Vowels.

# Pitch

Pitch is a controlling factor in registration in that the registers divide themselves at E above middle C in all voices. This major break occurs at the top of the male voice and at the bottom of the female voice. Below this pitch lie the tones dominated by the arytenoids (chest); above it the tones dominated by the cricothyroids (falsetto). The tones of the falsetto may be brought down into the area of the chest register without harm, but the pure chest tones should never be brought above E4.

# Intensity

The registers of the voice are also controlled by intensity. The softest tones of each register will be found at the lowest pitches, gradually increasing in loudness to the highest pitches. This dynamic contour holds for both registers. Thus, the highest tones of each "pure" register will be very loud and the lowest tones very weak. Variations in intensity will access varying combinations of the registration. Louder tones favour more chest and softer tones more falsetto.

# Vowels

Each of the five cardinal vowels provides a wide variety of access to the registration of the singer's voice. Knowing the properties of registration that each vowel activates provides the choral director with a direct means of altering the registration and thus the tonal quality of the choir in rather dramatic ways.

- AH – this vowel brings out most strongly the characteristics of the chest register in both men and women.
- EE – combines the registers usually with falsetto dominance.
- OO – brings out dominance of the falsetto with an almost complete absence of the chest register.
  The vowels OY and OH are somewhere in between.

Vowels, Pitches and Intensity can be used either singly or in combination to alter the registration and thus the tone quality of the choir.

# Vocal Tract (Resonator)

In the simplest sense, a resonator is nothing more than a secondary vibrator. To be efficient, the resonator must be located close to the sound source, hollow and adjustable to the fundamental frequency being sung. This effectively eliminates the chest, nose, sinuses and head as resonators for the voice. It is not correct to speak of these as resonators as is commonly done. To do so is to confuse resonance with registration, a serious pedagogical error. The area from the laryngeal cavity to the lips knows the Vocal Tract is the resonator for the primary vibrations generated by the vocal folds. The vocal tract is divided into several sections, the laryngopharynx, the oropharynx, the nasopharynx and the mouth. While the pharynx is the principal resonator for the voice, the larynx may be even more important because it contributes heavily to the frequency of 2800–3200 Hz which provides the "ring" in the voice. The pharynx is an alterable cavity which gives mellowness and fullness to the voice and must be tuned for the frequency of the vowel being sung. In correct singing, the pharynx really becomes the singer's mouth. The mouth is an extension of the pharynx and allows the passage of the tone to the outside air. It should not be opened more than a thumb's width at most, even on the highest pitches. The tongue should lie loose and relaxed in the bottom of the mouth with the tip lightly touching the lower front teeth.

# Correcting Vocal Faults

*Tone too spread – excessive breath pressure, lack of glottal resistance and weak chest register.* The vowel migrates to the next larger form, ee to ih, oh to ah, ah to a. Reducing breath pressure, practising gentle glottal strokes and strengthening the chest register as well as monitoring the vowel should, over time, help cure this.

*Tone too shrill – too high a larynx.* Work closed vowels OH and OO to help lower larynx. Trying to sing from a yawn position also may help free the larynx. Work on the chest and falsetto registers.

*Tone lacks brilliance – not enough chest register participation.* Work to brighten vowel concept and strengthen chest register.

*Breathy tone – failure of the adductors.* Gentle glottal strokes and exercising the chest register in its area of dominance will help.

*Throaty tone – difficult to cure, due to faulty coordination of the falsetto.* Chest register lacking in involvement and strength. Use MP dynamics only and the AH vowel mostly. EE–ah yodel is helpful. The ee is sung legitimately and the ah in falsetto, being careful not to aspirate the "hiccup" as the tones alternate between the two registers.

*Nasal tone – nasal port open or chest register too high.* Best cured indirectly by listening in the first case and by re-establishing the chest voice where it belongs in the second.

# Vocal Movements

Oftentimes we define vocal movements in terms of their departure from the vibrato when, in fact, they have completely different mechanical causes.

- **Vibrato**
  - a regular pulse above and below the main pitch that imparts harmonic richness, vibrancy, warmth and vitality to the tone. It occurs when the registers are well balanced and has as two inviolate properties: the periodicity remains constant regardless of the changes in amplitude to accommodate intensity; and an amplitude which rises and falls in direct relationship to increases and decreases in intensity. A function of the arytenoid group of muscles (vocalist), throat connection and chest register integration. Appears when tonal production is correct.

- **Wobble**
  - a tone that pulses slowly with great amplitude, giving the listener a feeling of tonal and pitch unsteadiness. Caused by lack of laryngeal stability and failure of the arytenoid group to balance the cricothyroids tension. This type of movement reflects a relatively free production. When obtrusive in the choral context, it can be reduced by backing off the volume, thereby decreasing the amplitude to within acceptable limits. To permanently correct the problem the registration must be rebalanced. The wobble should not be called a slow vibrato.

- **Tremolo**
  - a type of rapid vocal bleat in which neither the amplitude nor periodicity of the tone is steady. Always a product of unrelieved muscular tension and construction, it is best avoided in the choral texture.

Unlike the wobble, it always will be heard regardless of the intensity of the tone being sung. It will be less prevalent on some vowels and pitches, depending upon the nature of the constriction. The cure is to allow the breath to make the tone and remove the interfering muscular tension, allowing the registers to rebalance themselves.

- Straight Tone
  - perhaps more accurately described as a vocal non-movement rather than a vocal movement. It is a type of vocal production often favoured by instrumentally trained conductors and those who do not understand the singing voice. Attempts to sing with a straight tone only cause construction of the vocal mechanism and encourage vocal strain. This type of choral tone production should be avoided by choral directors interested in developing healthy vocal concepts and tonal production in their choirs.

– K.L. Nielsen

For additional information:

- please refer to the Vocal Production sections of the basic resources and the appropriate recommended teacher resources. In particular, note your basic resource *Something to Sing About.*
- obtain *Beginning Choral* teaching videotapes. Available through ACCESS Dubbing Centre.
- for information regarding the "changing voice", see the *Junior High School Choral Music Curriculum Guide*, 1988.

# Chapter Five – Evaluation

Evaluation is an integral part of the learning process and can be both an informal and a formal occurrence in the classroom. It is most effective when it is well planned and fulfills a definite purpose.

It is suggested that measuring affective growth can be made more objective by identifying specific criteria for each area to be evaluated. For example, to evaluate a student's attitude, the teacher should identify contributing factors such as attendance, participation, willingness to assist in out-of-class projects, leadership activities and reliability. The identified criteria would be used to establish a final evaluation for attitude. Affective growth should be measured on a developmental continuum.

Examples of how evaluation may be used.

- Determining student knowledge, skills and attitudes at the start of a course or unit enables tailoring the instructional program to both individual and group needs.
- Ongoing (formative) evaluation during a course or unit allows students to assess their progress and enables teachers to diagnose weaknesses and alter methods or materials accordingly.
- Evaluation at the end of a unit or course (summative evaluation) enables teachers to determine the degree to which learning outcomes have been achieved.

- Music evaluation misused can be destructive; overused, it can interfere with the process it is designed to assist. Evaluation not used, however, denies teacher, student and parent valuable information on progress.

- The process of student evaluation should include evaluating the effectiveness of the total music program so that changes may be made where necessary (B.C. Secondary Music Curriculum/Resource Guide).

Learning can be separated into three areas: cognitive, psychomotor and affective.

The cognitive area of learning involves the objective use of term tests and class assignments. A portion of the student's grade can be determined through a variety of testing procedures such as short answer exams and matching or multiple choice exams. Student's class work also is an important aspect of the evaluation. This could include assignments such as term papers and critiques.

The psychomotor area of learning involves the objective testing of specific skills which have been covered during the term. Practical exams for music students could include the performance of scales, studies, repertoire and sight reading. Aural exams can determine skill in listening, such as recognition of intervals, chords, scales, rhythms and styles of music.

The affective area of learning deals with the students' attitudes and commitments. The evaluation of students' attitudes presents obstacles that are not present in evaluating factual learning and skills and is, therefore, basically informal and subjective.

Acknowledgements: Calgary Board of Education,
B.C. Ministry of Education

# General Evaluation Parameters

The testing of information and knowledge should be a natural outgrowth of the student's experiences in the music class. A combination of these three areas should present a comprehensive picture of the student's achievement in the class. The following is a suggested breakdown:

**Music 10–20–30 — Basic Instruction Courses**

| | |
|---|---|
| Cognitive | 20% – 40% |
| Psychomotor | 40% – 60% |
| Affective | 10% – 25% |

THE COGNITIVE AREA

(Facts, Concepts and Information)

Instruments: – general knowledge of instrument families and rudimentary piano skills

Voice:
- general knowledge of voice techniques
- specific voice study
- practice routines
- physiology of the voice
- warm-up techniques

Rudiments
- musical terms
- clefs
- note names
- notation
- values of notes and rests
- time signatures
- ledger lines
- ties/slurs
- accidentals
- key signatures
- intervals
- scales
- counting
- syncopation
- enharmonics
- transposition
- conducting patterns

Harmony
- trends
- seventh chords
- chords: root position and inversions
- arranging
- form
- cadences
- modulation

History
- general study of composers, music and instruments
- Ancient
- Medieval
- Renaissance
- Baroque
- Classical
- Romantic
- Twentieth Century

## THE PSYCHOMOTOR AREA

(Development of Physical Skills)

Ear Training
- sight singing
- interval recognition
- scale recognition
- triad recognition
- seventh chord recognition
- cadence recognition
- rhythmic dictation
- melodic dictation

Listening
- professional and peer group ensembles
- awareness of specific vocal/instrument sound characteristics
- analysis and evaluation of live and recorded performances

Technique

- posture
- practice routines
- breath control
- intonation
- phrasing
- tempo
- dynamics
- tone production
- style
- diction/articulation
- rhythm
- range development
- blend and balance
- expression

Reading Repertoire

- prepared
- sight reading
- ensemble
- solo
- conducting

## THE AFFECTIVE DOMAIN

(Attitudes and Commitment)

Attitude

- integrity
- cooperation
- courtesy
- conduct
- interest in improving
- leadership qualities

Responsibility/Dependability and Effort

- to one's self
- to the school
- to the music class
- attention in class
- response to instruction
- care of equipment and supplies
- participation
- promptness
- preparation of assignments
- exceeds required standards

# Sample Evaluation Plan 1

Name: _____ Division No.: _____

Grade: _____

| | Report Periods 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Breathing and Posture | | | | |
| Tone (beauty, control, dynamics) | | | | |
| Intonation | | | | |
| Diction/Articulation | | | | |
| Rhythm | | | | |
| Sight Reading | | | | |
| Aural | | | | |
| Theory | | | | |
| Vocal Instrumental Techniques | | | | |
| Stylistic Interpretation | | | | |
| Knowledge of Form | | | | |
| Knowledge of Literature | | | | |
| Participation | | | | |
| Cooperation | | | | |
| Homework Assignments | | | | |
| Development in Part Singing/Ensemble Playing | | | | |

Comments:

Extra-curricular Activities in Band, Choral, Strings, etc.
**Note:** Check your school policy regarding extra-curricular activities

Teacher's Signature _____

# Sample Evaluation Plan 2

**MUSIC DEPARTMENT**

BAND/CHORAL MUSIC PROGRESS SHEET  Reporting Period _____ 19____

This report is to keep you fully informed of your child's progress in Band/Choral Music. I have tried to be as accurate as possible in evaluating your child's progress, because I know that, as parents, you are interested in your child's musical development and accomplishments. If you desire a conference, please notify me.

NAME _____ INSTRUMENT/VOICE _____

SCHOOL _____ GRADE _____ TEACHER _____

Length of playing/singing time on instrument _____

**Report**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. | General Development: | Above average | Average | Below Average | | |
| 2. | Tone: | Good | Satisfactory | Improvement needed | | |
| 3. | Technique: | Good | Satisfactory | Improvement needed | | |
| 4. | Class Attendance: | Good | Satisfactory | Improvement needed | Tardy | |
| 5. | Home Practice: | Very good | Sufficient | Not enough | | |
| 6. | Interest and Attitude: | Good | Satisfactory | Improvement needed | Seems to be losing interest | |
| 7. | Conduct at Rehearsals: | Good | Satisfactory | Noisy | Not attentive | Talkative |

8. Musical Strengths or Weaknesses:

   a. Notation/Vocal Techniques
   b. Fingering or Positions
   c. Rhythm
   d. Sight Reading/Singing
   e. Range
   f. Theory

9. Additional Comments

# CHORAL RATING SCALE

*Rhythm*

Many errors that severely affect the continuity of music

Some errors but maintains flow of rhythm

No discernible errors

*Pitch and Note Accuracy*

Excessive inaccuracies in pitch and/or notes

Moderately accurate performance but some discrepancy in notes and/or pitch

Excellent knowledge of notes and consistent pitch

*Dynamics*

Little or no variation in dynamic range

Some attention to dynamics but not consistent

Convincing presentation of given dynamics

*Breathing*

Little effort to use breathing mechanism properly

Some attention to good breathing habits but inconsistent

Proper use of breath to produce effective sound

# Chapter Six – Professional Resources

## The Choral Lending Library

Albertans are fortunate to be able to make use of the Choral Lending Library operated by the Alberta Choral Federation.

### What Is the Choral Library?

The library contains over 3,000 titles. Categories include:

- Seasonal Literature: Christmas, Lent and Easter; all voicings
- Sacred Music: unison through mixed voicings
- Secular Music: unison through mixed voicings
- Mass: sections and complete works

### Who Can Use the Library?

The library is open for use by all Albertans. Multiple copies of selections will be loaned to Albertans according to the following regulations:

- There will be a handling charge of $1.00 per title borrowed (plus postage if music is mailed to the borrower).
- A maximum of five adult or three children's selections (or a combination of these to a maximum of five selections) may be borrowed at one time.

- The maximum length of loan shall be three months.
- Borrowers may request up to ten single copies "on approval", the only charge being the cost of postage. The maximum length of "on approval" loans shall be one month.
- Borrowers are responsible for paying for the replacement of lost or badly damaged copies.

### Where Is the Library?

The library is located in the offices of the Alberta Choral Federation. The address is:

The Alberta Choral Federation
10136 – 100 Street
Edmonton, Alberta
T5J 0P1 Telephone: 428–1096

Its hours of operation are:

Monday to Friday: 1:00 p.m. to 5:00 p.m.
Saturday: 10:00 a.m. to 1:00 p.m.

## Canadian Music Centre

The Canadian Music Centre is located at:
911 Library Tower
2500 University Drive N.W.
Calgary, Alberta T2N 1N4 Phone 220-7404

The Canadian Music Centre exists to promote, disseminate and to make readily available the music of **Canadian composers** at home and abroad. It is an independent non-profit organization with headquarters in Toronto and branch offices in Vancouver, Montreal, Calgary and New Brunswick. The services of the Canadian Music Centre include:

- a library housing over 11,000 music scores
- a non-circulating recording library
- free loan service (scores can be taken out for two months)
- information service re composers, their work and recordings
- a retail outlet for recordings, scores and composer's needs
- a recording studio for centrediscs label
- an audio resource lab where dubs and other related services can be performed
- promotional distribution of pamphlets, recordings, etc.
- performance material—rental from Toronto location.

# Professional Organizations

Choral music teachers can become members of a number of professional organizations that provide new ideas, interesting publications, and valuable contact with other teachers.

## Alberta Choral Federation

This organization provides many services to singers, choral directors and teachers. Activities include a fall conference and a February workshop. Services include a Workshops by Request Program and choral library services. For further information, contact:

Executive Director
Alberta Choral Federation
Suite 608, 10136 – 100 Street
Edmonton, Alberta
T5J 0P1 Telephone: 428-1096

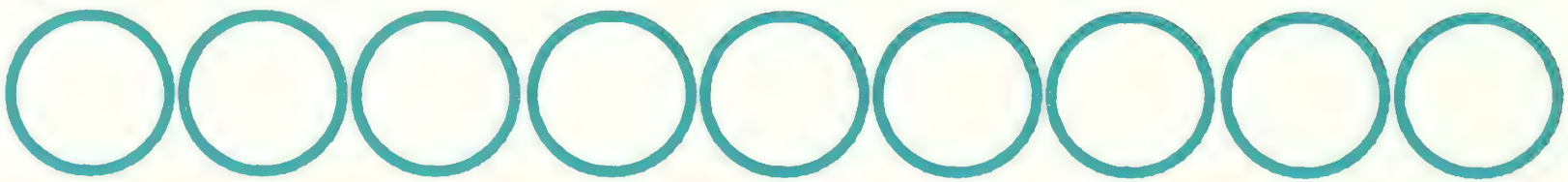
Members of the Alberta Choral Federation also are eligible for membership in the Association of Canadian Choral Conductors, a national body that acts as a forum for the exchange of ideas among Canadian choral directors.

The Association of Canadian Choral conductors' members also are eligible for a reduced membership rate in the American Choral Directors' Association. Members of this organization receive an excellent monthly journal, The Choral Journal.

## The Fine Arts Council of the Alberta Teachers' Association

The ATA Fine Arts Council provides a newsletter, a journal and an annual conference. The council's mandate encompasses art, music, drama and dance. For further information, contact:

The Alberta Teachers' Association
Barnett House, 11010 – 142 Street
Edmonton, Alberta
T5N 2R1 Telephone: 453–2411



# APPENDICES
## LAUNCHING A CHORAL PROGRAM

A. The Right Stuff: Success Begins with the Director

B. Planning and Effort = A Year of Success

C. Choral Conducting: More than a Wave of the Hand

# A. THE RIGHT STUFF: SUCCESS BEGINS WITH THE DIRECTOR

# by Joy E. Lawrence

Although all music teachers have different goals and ideals, each of them wants to be successful. Nowhere is this more evident than at state and national MENC conventions where thousands of teachers converge to renew their enthusiasm, examine their teaching, and compare what they are doing with the practices of other educators. As they interact with clinicians, attend lectures, and hear performances, choral teachers often make comments like these: "How did the director teach that chorus to sound so magnificent?" "I really envy that conductor's success with those kids!" "I can't get four boys to sing in the chorus, and we have fifteen hundred students in our school. Why do thirty boys sing in that chorus when there are only five hundred students in their school?"

Choral success in schools is sometimes measured in terms of numbers because success with young voices frequently is linked to having enough students to create a high-quality vocal sound. Quantity itself, however, is not needed for success (so many small madrigal groups or swing choirs have proved), so directors seeking success must begin to set standards regarding the quality of performance. What can these directors hope to accomplish? What are desirable and reasonable goals? What are the marks of professional success for school choral directors, and how can success be achieved?

Successful choral directors often display certain qualities that help them achieve their goals. These qualities can be grouped into three general categories: personal qualities, musical knowledge and skills, and effective teaching techniques.

## Personal qualities

First, successful choral directors need unlimited energy and enthusiasm to sustain them from those 7:30 a.m. rehearsals to 6:00 p.m. practices for special shows or concerts. They must learn how to pace the requirements of the day, alternating between high energy and relaxation.

One method of achieving instant relaxation is to hold a set of keys in one hand and lower the head on folded arms while sitting in a chair and trying to relax completely. If one relaxes enough to allow the keys to drop, a moment of rest and a physical renaissance of energy will result. Another way to unwind when things get tense is to take a few deep breaths and allow the shoulders and arms to hang limp. These two simple techniques are highly effective in providing a few moments of relaxation and in renewing energy.

Effective teachers are enthusiastic people. They are often animated, they maintain eye contact with students, and they use appropriate gestures. Teachers expect students to be interested in **what** they say, but students react most strongly to **how** it is said. Sometimes our words say one thing but physical elements communicate an entirely different message. Facial expression, tone of voice, and posture are all capable of sending nonverbal messages, and these can contribute in a positive way to a feeling of enthusiasm. When choral directors are excited about the music, are up and moving, use many vocal inflections, and combine these with a high level of energy, they have taken the first steps toward achieving success.

Another personal quality needed for successful teaching is acting skill. Choral directors cannot take their personal problems into the choral rehearsal. No matter how they feel or what conditions affect them, teachers need to give students their total and undivided attention. The successful choral director leaves personal problems outside the classroom.

A third important personal quality is genuine concern for other people. Beginning teachers often list caring for people and a desire to help them as primary reasons for entering the teaching field. The successful choral director is one who indeed cares about all students and maintains a friendly, "open-door" personality so that students feel free to share their interests, joys, and concerns. Helping students is an important part of the job. The rapport established between teacher and student becomes a link that not only helps bridge the generation gap but inspires students to give the extra effort that is needed for a successful choral performance.

To be a success a choral director must also believe in the inherent power of music and in music's ability to change, enhance, and enrich the lives of those who perform and hear it. This belief will influence the choice of repertoire, techniques used in the rehearsal, and ultimately the performance. Rehearsing the same compositions becomes a greater challenge after many weeks, but being able to perform choral music that has inherent meaning and power can serve to inspire and motivate students. Feelings generated by such music will continue to affect students long after they have left the rehearsal room.

Successful choral directors believe in themselves, too. They know that they have the personal qualities and the musical and teaching skills required for success. Positive thinking is critically important. No one likes to be around someone who is constantly gloomy. Choral directors, like all teachers, need to keep a sense of perspective and focus on the many fine results that they and their students continually achieve.

Not only must choral directors have energy and enthusiasm; they must have a supply of imaginative ideas. This is true whether they are writing lesson plans for daily rehearsals or considering possible concert programs. To maintain student attention, directors need to make rehearsals interesting. Rehearsals should be something that both students and director anticipate with pleasure. Creative visual aids can help a chorus learn a particularly difficult rhythm; physically moving to a phrase can provide a feeling of where the cadence occurs; and raising hands upward and tightening arm muscles can help singers focus attention on the musical tension of dissonance or changes in the texture of a choral composition. A director might ask the chorus to read the text with a variety of inflections to find new meanings, then transfer these ideas to the music by having the students sing a phrase of melodic line in several different ways. Directors should never rehearse a choral passage "one more time" unless there is a reason to do so: it is a waste of time. Instead, they should use creative ideas so that each repetition serves the purpose of solving a particular choral problem.

Successful choral directors must also possess interpersonal skills that enable them to get along with students, teachers, administrators, and parents. Choral directors who incorporate proven techniques, such as attentive listening and being interested in others, usually find that these methods pay off with positive responses to requests for parent and student involvement, increased funding and enthusiastic community support.

### Musical knowledge

A choral director may have all these personal qualities but lack the musical knowledge and skill that are required for success in the field of choral music. Directors need to understand their subject to teach it.

A good choral director must be aware of the physiology of the child's voice, the changing voice, and the adult voice. Many books and articles have been written on these topics, and most MENC conventions include sessions that provide information on the physiology of the human voice, suggestions for better breathing techniques, and ideas for helping singers of all ages and capacities overcome vocal limitations. Directors must be knowledgeable about the ways the vocal mechanism works and how this knowledge can be used to improve the choral sound, especially when working with young and adolescent singers.

One extremely important skill for a choral director is having a mental concept of good choral tone. Listening to many choral groups sing, both on recordings and in live performances, is one of the most effective ways of developing a mental concept of the choral sound desired. The sound that satisfies the director will determine the musical quality of the choral group, and the quality of the group's sound can help determine contest ratings and whether the chorus is invited to perform at major music conventions. The listener is the judge of the blend, balance, diction, stylistic interpretation, intonation, and rhythmic accuracy of the chorus. What the listener hears is the result of the choral director's musical knowledge and skill in teaching and conducting.

Successful choral directors need to be highly skilled either as vocal performers or keyboard performers, and they should be able to analyze the musical components of a choral composition: the overall form, melodic, harmonic, and rhythmic structure, text and style. It is important for directors to know the music before beginning rehearsals in order to help their choruses learn works quickly and effectively, rather than learning it with the students. Choral directors must be able to sing or play any vocal line or rhythm accurately and to conduct clearly, communicating to students the expressiveness of the music.

Musicianship, as revealed through sensitivity to melodic line, phrasing, dynamics, diction, and intonation, is of critical importance in developing choral tone. It is essential that choral directors have in-depth knowledge of a variety of choral music from all periods and in all styles. They should choose compositions from the Renaissance and Baroque periods as well as twentieth century popular and classical works. The successful choral director is an educator who believes that students should perform a variety of music, not just current popular hits arranged for chorus. Students should have the opportunity to appreciate the range of expression that music from many periods of human history reveals.

Clear conducting technique is another essential skill for a successful choral director. Precision in communicating attacks and releases, dynamics and tempi, along with attention to correct physical stance and expressive use of the hands, are all necessary if the conductor is to be an effective leader in rehearsal and performance. Good conducting reflects musical knowledge and communicates the desired musical interpretation of a composition.

---

Joy E. Lawrence is a professor of music education and organist at Kent State University, Kent, Ohio. Photographs courtesy of the author. Permission requested from Music Educator's Journal.

# B. PLANNING AND EFFORT = A YEAR OF SUCCESS

*by Ernest L. Johnson*
*and Monica Dale Johnson*

The choral director who is able to enter a school where there is a program already intact, complete with full enrollments and students eager to sing, is fortunate. But if you have interviewed for choral music positions you have probably heard some variation of these job descriptions:

"We had a strong choral program in this school years ago, but we had to make cuts in the curriculum, and now we're interested in putting choir back into the schedule. We're looking for someone to rebuild the choral program."

"Our choral director has been with us for thirty years and is now retiring. During the last couple of years, he hasn't put in the effort he used to, and the program has declined. We need someone to revitalize the choirs and increase student participation."

"Because of all the other courses offered in our school, the choir has a lot of competition. Over the past few years, the number of students in choir has been dropping. We need someone to breathe new life into our program."

If you have accepted the challenge of becoming a "choir builder" (or if your established program needs rewiring), here is a one-year plan that can help you increase enrollments, boost morale, and get your choir off to a sound start.

## Getting acquainted

**Meet your students.** Even before the school year begins, it is a good idea to make contact with some of your students. Get the names and telephone numbers of a few students from your principal and set up a meeting or party if funds are available for refreshments. (If there is already a choir council, its members are the students you should contact.) Get to know these students, find out about their previous choral experiences, and exchange ideas for the coming year.

Since students talk to each other both inside and outside school, they are your program's best advertising. The earlier you can get the word out that it will be a terrific year for the choir, the more students you will attract. If you publicize your program before the academic year begins, interested students can sign up on the first day of school instead of missing deadlines for schedule changes.

**Meet the band director.** Discuss with him or her all upcoming joint performances, trips, and other activities; also find out whether the school's schedule allows students to participate in both band and choir. If so, the band will be a good place to recruit prospective choir members. If not, see whether there are band students who might be interested in after-school choral ensembles; these students are usually good sight-readers.

---

Ernest L. Johnson is the choral director at Calhoun High School in Merrick (Long Island) New York. Monica Dale Johnson is a pianist and eurhythmics teacher. Photographs courtesy of the authors.

## *Select music that is appropriate for your students' current level of development.*

**Meet the drama director.** Find out which students have sung in musicals in past years, and make it a point to meet them. Even if it is not officially part of your job, offer to get involved with theater productions. The drama director will probably be glad to have your help, and you will have a chance to approach students who sing well but are not yet enrolled in choir.

**Meet the custodians and secretaries.** Friendly, close, working relationships with the school staff can be a tremendous advantage to you throughout the year, and poor relationships can hinder you greatly. In a good working relationship, the secretary (although overburdened with other responsibilities) will type your publicity notices, prepare and send purchase orders, and photocopy letters to parents. Supportive custodians will help prepare the stage for concerts, give access to facilities for rehearsals, and set up risers. Recognize that you and these staff members share the same employer, and do not treat them as though you were their superior. At those last hectic moments before a concert, you will be relieved to know that the programs are in order and that a custodian is available and willing to help you find that extra extension cord or microphone.

**Meet other faculty members.** Discuss your developing program at faculty meetings and elicit support from other teachers. Get other faculty members involved by collaborating on interdisciplinary projects. For example, the history teacher might be interested in a survey of Civil War songs to accompany class research projects; an English class studying Shakespeare would enjoy your choir's performance of madrigals (and your singers would learn more about Shakespeare). You might choose a song in French or Spanish and enlist the help of the foreign language faculty to teach the chorus correct pronunciation in exchange for performing the song for students in language classes. You might even want to organize a faculty and staff choir.

### Selecting music

You might discover that your school eliminated its choral library along with its chorus, or perhaps you inherited a closet stocked with dusty, old arrangements of standard songs from the 1930s. Even if you have a well-organized library of advanced, serious choral literature, at the beginning of the school year you probably do not have students who are either eager or able to sing it. Your goal for the first part of the year is to get the students excited about singing well in choir. You can introduce more challenging literature gradually.

You do not have to sacrifice quality. But you need to select music that is appropriate to your students' current level of development, not appropriate for the level you want them to attain in another year or two. In the beginning, your students will sound better, gain more satisfaction, and learn more by singing a simple, light song suited to their abilities than they would be struggling their way through Randall Thompson's **Alleluia.** Here are some suggestions for choosing the music to use with a new and inexperienced choir.

1. Canons and rounds make enjoyable, musical warm-ups, and they are particularly valuable for students who are new to part-singing. They can be an excellent way to introduce foreign languages, or they can be sung on various vowel sounds or syllables.

2. There are many contemporary compositions, written specifically for high school chorus, that are worth including in your repertoire. Consider using music by John Rutter, Kirby Shaw, Carl Strommen, Roger Emerson, and Ed Lojeski.

3. Try using good arrangements of Broadway tunes for variety and enjoyment.

4. Folk songs are often good choices for high school choirs, and many are available in new editions. Possibilities include **The Water Is Wide**, **Danny Boy**, **Turtle Dove**, as well as settings of folk songs by Zoltan Kodaly, Bela Bartok, John Rutter, Aaron Copland, and Ralph Vaughan Williams.

5. Avoid arrangements of pop tunes for your choirs. They are apt to get your students on the wrong road vocally and may affect your students' expectations. These compositions are best reserved for show choirs or vocal jazz ensembles.

### First semester

In your first meeting with your choir, your main purpose is to generate enthusiasm. Refrain from giving long speeches; just introduce yourself and start the students singing. Begin with a round or warm up composition that takes only about five minutes. Then go on to a work you know well and that will be successful, perhaps one that you have taught before or that you learned in college. Make sure it is appropriate to the age and ability level of your singers.

If possible, use the middle of the first class period to take attendance, rather than delaying music activities by doing it at the beginning. Assign a reliable student to take roll for you as soon as possible.

During the first week, have the students elect a choir council. Peer leadership can be instrumental in maintaining group unity, morale, and discipline. Once the council is chosen, meet with these students, share your goals and expectations with them, and allow them to determine ground rules for the choir.

Although it is important to try to rehearse all of your ensembles during school hours, in this first year consider putting in some extra time before and after school to establish select ensembles. If these ensembles are successful, you can ask the administration to make room for them in the following year's formal curriculum. Small groups might include a doo-wop group (an a capella group that sings 1950s songs, usually with close-harmonized nonsense syllables to back up a soloist), a barbershop quartet, a vocal jazz ensemble, or a madrigal group. The effort will be worthwhile because of the variety these groups will add to your program. Try to schedule sectional rehearsals during the lunch hour or during students' free periods. It will take some juggling, but it can be done as long as you don't forget to schedule lunch for yourself!

You have laid your foundation: You have put up posters and made announcements over the public address system. But nothing will boost morale or gain a reputation like a good first performance.

As soon as possible, have the choir sing a short performance (even fifteen minutes) of music for an audience. The lunch period is a good time for this, because you can keep the performance during school hours and also have an opportunity to perform for other students and attract them to the choir. You will find a large audience of prospective choristers in the school cafeteria. Your group could also perform for a parent-teachers meeting or the opening or closing of a school assembly. You might consider using your small ensembles in these performances as well. If the students decide they would like to do it, you might arrange to have them perform in a local shopping mall.

Use music that will be attractive to students in the choir as well as to the audience, but keep the quality high. The songs should be upbeat — this is not the time for the "Lacrimosa" from Mozart's **Requiem**.

Invite the school photography club, school and local newspapers, and yearbook staff to photograph and report on all performances; try to get some pictures of a rehearsal. Posted around your choir room, these will do far more to encourage your singers than any posters you could buy. If your school holds a parents' night, display these photographs prominently to give the community and administrators a glimpse of your choirs at work.

By mid-fall, you will be off to a good start and ready to begin preparations for your first formal performance. This will probably be the first time most parents and administrators hear your groups, so it is crucial to your new program that this concert be a success. By following your plan carefully — working effectively with the school staff, selecting appropriate music, providing early performance experience and developing a rapport with your singers — you will ensure that outcome.

### Second semester

By the beginning of the second term, your students will probably be ready for a challenge. This is the time to focus on more advanced repertoire.

Introduce more challenging music one competition at a time. Be prepared for your singers to balk at first. Contact other choir directors in your area who have established programs, and take your groups to hear them sing. Exposure to outstanding choirs singing challenging music can go a long way toward motivating your students.

Make every effort to establish a reciprocal exchange arrangement with another choral conductor in a neighboring district or another state. Rehearsing and performing with an established group is a tremendous learning experience and morale-booster for both your choirs and for you.

If your sister group is in a nearby town, the exchange relationship can consist of day trips. For longer travel, you will need to set up housing on both ends in students' homes, and you will need to raise money. Raise funds in ways that will bring the students closer together, and get involved yourself. You might try original singing telegrams, benefit concerts, or a cabaret night with candlelight, fruit and cheese, and vocal entertainment.

Make contact with a conductor from a college, university, military, or professional chorus. Select someone you admire, and invite him or her to bring an ensemble to your school for a clinic with your choir. Plan a two to three hour session during which the visiting and host choirs sing for each other, followed by a working rehearsal combining both groups under the visiting conductor's direction. Your students will gain exposure to new choral literature, an inspiring example of excellent singing, a critique by an authority in the choral field, and the invaluable experience of singing with a professional chorus.

### Looking ahead

When junior high students are selecting their courses for the next year, you should recruit younger choir members. Meet with middle school choirs and music classes, and tell them about the things your groups have been doing all year and the plans you have for the fall. If possible, take a group of your singers along to perform for the younger students.

The spring concert will include the compositions your group has prepared for the exchange concerts: both your "weightier" literature and some light music. The spring concert will often be somewhere in May, leaving you with a month left at the end of the school year. End the year as late as possible by preparing a fast, thematic show. Use music that your students can learn quickly and keep the program short — an hour or less. Instead of ending the year in a slump you will leave your students excited about an enjoyable and fast paced performance.

Be creative in coming up with ideas for thematic shows, relying on musical styles with which you are familiar and topics that interest you and your singers. Some program themes that have proved successful for our choirs include "Broadway's Best," "Renaissance Festival," "American Kaleidescope" (a survey of American popular music by decade: 1900–80), "Created Equal" (tracing the changing roles of women through song), and "New York Medley" (featuring slides and songs about the city).

Let your students shine by using their individual talents as much as possible. For example, have students in your choir who are also studying dance provide simple choreography for one or two selections at your concerts. Give your best singers solo opportunities. Have some students write a narration to unify the show. Collaborate with the band, art, and drama instructors, they, too, might welcome a year-end project. A successful show in June helps students look forward to choir in September.

### It's up to you

During your first year of choir building, you need to establish both good rehearsal discipline and a relaxed, enjoyable atmosphere. You must enforce rules without turning students off, particularly in after-school rehearsals for which students volunteer their time. You are likely to encounter a mixture of attitudes in your group. See to it that serious students have a good time, and demand greater discipline from students who are using rehearsals for socializing.

It is important that ear training, sight singing, vocal and choral techniques, and fostering of musicianship be part of every rehearsal. It is easy to get caught up in rehearsing music and preparing for performances, but you must make sure that your rehearsals are well planned and that students are learning more than correct notes. Building an effective program involves building the musical abilities of your singers.

### *Effective teaching*

*Not everyone has the talent or the desire to teach at all levels. Some directors are highly effective with young children, others with changing voices at the middle school level, while others find their niche at the high school or college level. Regardless of the level at which one teaches, there are certain teaching techniques that are important for obtaining good results.*

*The first of these techniques involves careful organizing of rehearsals and establishing goals and objectives. Many choral directors conduct rehearsals without planning for effective use of the scheduled time. They have not studied the scores sufficiently and depend on their instincts to correct and fix choral problems. Although many of these instincts may be excellent, careful thought and planning devoted to solving choral problems will result in faster progress toward the goal of a musical performance. Robert Shaw, former music director of the Atlanta Symphony, once said that a secret of his success is in leaving nothing to chance and that no detail is too small. Students respond positively to high expectations and carefully planned rehearsals.*

*A successful choral director must be able to motivate students so that they* ***want*** *to sing. Choral directors often feel victimized by students who slouch in their chairs, chew gum, and spend more rehearsal time withholding their talents than sharing them. A director whose commitment is apparent, who uses fine-quality music, who rewards students with social events, tours, and performances, and who expresses a sincere interest in students often motivated students toward excellent musical performances. A director must set high standards before students can begin to achieve them.*

*The ability to diagnose a choral or vocal problem and the knowledge about how to prescribe a remedy is another essential teaching skill if the choral group is to produce successful performances. Teachers who attend conferences, read extensively, and are constantly studying discover that they are motivated to find new ways of teaching and that they are far less vulnerable to "burnout." Books, articles, and workshops on choral techniques offer the choral director new insights and specific ideas on how to solve choral problems. A card file of these problems and their solutions can help the busy director plan more efficient rehearsals.*

*A fast-paced rehearsal will generally maintain student interest, and students who are busy seldom have time to become behavior problems. Since they are there to sing, that is what they should do: Students who are forced to listen to extensive directions and explanations become inattentive and bored. The director should begin promptly with meaningful warm-ups (related to the music to be rehearsed), include sight-reading activities where appropriate, and go quickly to the main content of the rehearsal. Variety, high-quality music, interesting teaching strategies, a feeling of accomplishment for the singers, and efficient use of the time available are necessary ingredients of a well-paced rehearsal.*

*The chief discipline problems that choral directors encounter are inattention and talking. As soon as the director stops to correct a problem, the students talk. While the director is working with the sopranos or altos, the basses and tenors become inattentive. Frustrated, the director either tries to ignore the problem or spends a major part of the rehearsal telling students to pay attention. An important technique when rehearsing a choral group is to keep them all busy doing something. Perhaps the altos, basses, and tenors can hum their parts while the sopranos sing the words. Asking all members of the chorus to sight-read the rhythms of a particularly difficult passage and pointing out to the other singers the recurrence of this rhythm problem in other parts may help keep the various sections on task. Developing skill in following the melody as it occurs in different voice parts (such as in Renaissance music) can be accomplished by asking questions of individual members of a section. The expectation of specific questions helps keep students' attention focused on the music.*

Finally, the successful choral director must know how to choose music for a concert so that the program appeals both to the students and to the audience. The program must be visually appealing as well as musically and esthetically rewarding, and the successful choral director often incorporates staging and choreography in the overall scheme for the concert. Sensitivity to length is also critical: Few listeners respond positively to a school concert that is longer than two hours. A program that contains no intermission and lasts about one hour and fifteen minutes leaves everyone wanting more, and it is better to do a few compositions well than to attempt to perform many poorly. The director should time the length of choral numbers carefully and allow for applause and entrances and exits of performers.

### Start Now

Success does not just happen and it is not a matter of luck: it is created by people who are determined not to fail. Being successful with a chorus involves hard work, planning, continued development of musical skills, dedication, and musical talent. The successful choral director never stops learning and progressing in all these areas. Wherever choral teachers are in their careers — in their first year or with many years of experience already behind them — they can all achieve success, and it is never too late to begin.

---

Permission requested from Music Educator's Journal.

# C. CHORAL CONDUCTING: MORE THAN A WAVE OF THE HAND

*by James Cox*
*Photograph by Mary Goetze*

Many young choral conductors graduate from our nation's colleges and universities each year. They leave school well versed in the conducting discipline and greatly inspired to share their newly acquired knowledge with a real choral ensemble. After a short time on the job, however, they find that they need additional competencies, more than just the ability to create a well-articulated four-beat pattern, if they are to produce a successful choral ensemble. Sometimes they fail to realize that to be a conductor is to be a teacher and that many ingredients, some of which have little to do with actual conducting gestures, are essential in developing successful choral ensembles.

## Choral recruitment strategies

Choral recruitment is a responsibility every hour and every day. For recruiting efforts to be successful, choral conductors must work to change student attitudes and cultivate a strong desire for choral membership.

As a choral conductor, it is your responsibility to create an environment in which new students will be attracted to the choral ensemble. You can accomplish this in many ways. First, you must continually motivate your existing students so that they will be inspired to encourage additional singers to join your choral organization. Second, you must motivate your colleagues and administrators so that they will encourage students to enter the choral room. Third, you must be visible at all school events and must continually speak to students, one-on-one, about the benefits of being involved in a chorus. Fourth, you must continually strive to be in contact with school leaders (such as athletes, honor society members, and student officers) so that an interest in choral singing can develop. Finally, you must make your program extremely visible and its offerings prestigious and attractive, both musically and socially.

Before any choral conductor can implement rehearsal techniques or any other aspect of the choral discipline, he or she first must have someone with whom to work. What good is a conductor or teacher without singers or students? The old saying, "We must do the best we can with what we've got," should be eliminated from the teaching vocabulary. If we don't have **enough** singers or the **quality** of singers desired, then we must go out and recruit them.

If we do not produce high-quality choral programs with thriving memberships, then we, as choral conductors, are probably to blame. No one will build a successful choral program for us. If we sincerely want a choral program in which students are breaking down the doors to get in and one small choir grows into a choral department with several large choirs, then we must build and create it ourselves, regardless of any obstacles.

---

James Cox is an assistant professor of music and head of the music education area at Drake University, Des Moines, Iowa.

# *The role of a choral conductor...is an enormous human and musical responsibility*

### *Teaching style*

*The success of a choral program is greatly influenced by the teaching style of the conductor during daily rehearsals. Student attitude, effort, determination, and achievement can depend on the manner in which you, the conductor, present yourself during rehearsals. You must acquire a teaching style that is conductive to productive rehearsals and become aware of how your teaching style is perceived by your students.*

*There are many ways to adequately describe a conductor's teaching style. Five specific characteristics, however, are essential in developing a successful choral program. First, you must acquire the ability to be* ***organized****. Without organizational skills, you can give little direction to your choral program and may not accomplish specific goals. Furthermore, your musical activities will lack sequence and your rehearsals may become meaningless.*

*The ability to be* ***demanding, but patient*** *is a second characteristic that you should develop. When your students perceive that you care enough for them to be demanding but are patient and sensitive enough to accept their rate of progress, their desire to achieve and effort to grow musically will be maximized, and you will develop a successful choral program.*

*Third, you must acquire the ability to be* ***stimulating****. If you motivate your students, creating an attitude of excitement within each individual, you will not only experience instant success but will create a genuine desire in your students for continued learning.*

*Fourth, a sincere* ***enthusiasm for music*** *and fifth, an* ***enthusiasm for teaching*** *may be two of the most important characteristics that you can develop. If conductors are not highly enthusiastic about their art and profession, then how can they expect to excite their singers? There is no room for apathy in the rehearsal hall: Choral conductors must display a sincere enthusiasm for music and teaching and help their students gain successful choral experience.*

*When you are perceived by your students as having developed all these characteristics, your choral program may develop more positive student attitudes, a greater display of student effort and determination, and higher levels of student achievement. Furthermore, each choral rehearsal will become more meaningful, and the total success of your overall choral program will increase.*

### *Literature and programming*

*One of the major responsibilities of the choral conductor is to select literature appropriate for his or her ensemble. This task can become quite involved — both in time commitment and in decision making. As conductors continually search reference libraries and music stores, they usually establish a mental set of criteria for selecting compositions. A typical list of criteria might include vocal ranges, tessitura, rhythmic complexities,*

harmonic complexity, and the subject matter of the text. In addition (and this is probably the most important), conductors must select literature that challenges the members of their ensembles and helps them grow musically. The philosophy of selecting music for an ensemble within the limitations of a group's current abilities is difficult to justify. For a more educationally sound approach the conductor should select literature according to what an ensemble could become; that is, literature selection should come first, and the standard of the ensemble must be developed to match the expectations that are reflected in the literature.

Choral directors should also consider the element of musical style when selecting literature. It seems highly inappropriate, in a choral education setting, to place an undue emphasis on popular music. Students deserve the opportunity to study literature that has depth and substance. After all, in English literature classes students have the opportunity to study Shakespeare. Why shouldn't they have the opportunity to study Bach and Mozart in choral rehearsals? In our society, a hunger for classical literature needs to be developed continually, and it is the choral conductor's responsibility to create and nurture this hunger. In addition to fulfilling this duty, a director who chooses a well-rounded selection of literature, ranging in style from the Renaissance to the twentieth century, will aid in the development of a successful choral program.

Selecting the literature for a concert program is also a very complicated task. No matter how well an ensemble performs, if the literature is not appropriately chosen and arranged, the success of the ensemble may be hampered. The concert format must hold the listeners' attention and interest at all times, and the performance by each ensemble must be handled with great sensitivity. The total concert program should have a definite beginning (to alert the listeners to what will be coming), a climax, and an ending (to leave the listeners wanting to attend the next performance). In addition, each ensemble within the overall concert format, regardless of ability level, should perform literature in styles varying from light to intense.

### Score analysis and editing

Adequate score preparation by the conductor has always been a necessary ingredient for a successful choral program. You must accomplish a thorough investigation of the literature to be rehearsed **before** a composition's initial rehearsal.

You can undertake this task of score analysis in many different ways. One successful method of analysis is to transform each score into the format of a "graph." [1] Determine specific categories for analysis such as phrase delineations, the use of text in each phrase, meter signatures, tonal centres, cadences, voicings, texture, and the compositional material used for accompaniment. When this analysis is completed, you can visualize the musical score in a more analytical detailed fashion. All the categories of your analysis are highlighted, giving you a more accurate view of the structural format and compositional devices used in the composition.

Furthermore, this type of analysis gives you the opportunity to internalize and memorize the score more easily.

Score editing is another essential ingredient in the rehearsal preparation process. Again, there are many ways to edit a score so that the printed music becomes singable.

---

1. Harold A. Decker and Julius Herford, **Choral Conducting a Symposium**, Englewood Cliffs, N.J.: Prentice Hall, 1973. [p. 177]

I suggest that you first transfer all of the information obtained from your analytical graph to the printed page of music and highlight all of the entrances so that you can conduct adequate "preparation" beats at each entrance. Next, determine and mark all articulations so that your choir will execute them cleanly, and circle all dynamic shadings so that you can lead the singers to produce these contracts — even during the first rehearsal. Then phonetically rewrite all difficult text so that your choristers will achieve a distinct and consistent pronunciation. Circle pitches that you foresee will be difficult and rewrite note values as necessary, so that when the singers must breathe or place a final consonant, they can do so rhythmically.

Also circle voice parts that will be sung in unison or in duet so that you can teach them more readily. Mark especially important places in the accompaniment so that a total ensemble of voices and instruments can be achieved, and, finally, mark appropriate places in the music that are good rehearsal starting points.

There are many benefits to score analysis and editing. In addition to using these techniques to present a composition successfully, you can also develop more awareness of those items that need special attention. Many young conductors address the element of dynamic contrast but fail to consider anything else. By thoroughly analyzing and editing the score, you can clarify your rehearsal objectives and increase the chances for a musical, productive rehearsal. Choral conductors have extremely busy schedules, and preparation of scores in this manner for each composition rehearsed by each ensemble may be an unrealistic goal. For a successful and meaningful choral program, however, score analysis and editing is not an option; it is a necessity.

### Ear and eye coordination

One of the choral conductor's major responsibilities is to detect errors in performance. The ability to coordinate aural and visual activities and to discriminate between the two is essential in the development of a successful choral program.

Choral conductors need to address a variety of musical elements continually during each rehearsal. Some of these elements are intonation, balance, blend, diction, tone quality, note and rhythmic accuracy, phrasing, dynamic shadings, articulation, and precision in entrances and releases. It is your responsibility as a choral conductor to hear the sounds being made by your ensemble and to determine whether these sounds are actually those indicated by the music's composer or arranger.

The following is a suggested plan for developing aural and visual coordination. You should become totally familiar with each voice part so that you can execute each line accurately, you must be aware of all of the musical elements in each line before the rehearsal. (Avoid the failing of some conductors, who focus only on the individual voice part that they themselves sing, such as those who sing bass and are continually aware of the bass line but fail to recognize problems in the upper voices.) If you cannot accurately perform the musical line yourself, then there is little hope that you will be able to detect errors in it as the composition is being performed by an ensemble.

After you have internalized each musical line and the combination of lines, you should focus initially on accuracy in one or two voice parts as the entire ensemble rehearses the composition. When you have reached competency at this level, focus on additional voice parts until you can discriminate all the musical lines. After concentrated practice, you should be better able to hear and distinguish total sonorities, coordinate ear and eye, and discriminate errors in the voice parts.

You should attend as many performances or listen to as many recordings as possible, with score in hand, so that you can gain aural and visual practice in isolating individual voice parts and combinations of voice parts. Coordinating the eye with the ear is a difficult task, and the additional opportunity to listen and watch can be beneficial.

### Rehearsal structure

The organizational structure of your rehearsals is an important factor in the success of your choral program, because it can help you promote successful choral performance and develop positive student attitudes. You must organize rehearsals that are efficient and that have a meaningful impact on all choral participants.

There are many different ways to structure an efficient choral rehearsal. In any case, the rehearsal should contain both fast-paced and slower paced activities. Singing through familiar, enjoyable selections without interruption and motivating student interest with a high intensity level should occur at both the beginning and ending of the rehearsal period. The purpose of placing fast-paced activities at the beginning of the rehearsal is to welcome the students and to prepare them, both vocally and emotionally, for what is to come. Placing fast-paced activities at the end of the rehearsal provides a positive closure and leaves the students wanting to return to the next rehearsal.

In one possible rehearsal structure, slower paced activities, such as a detailed, analytical study of works in the developmental stages, the presentation of supplementary information about composers, announcements, sight-reading activities, and ear-training activities, are spread throughout the middle section of the rehearsal period. As an alternative, the middle section can consist of a relatively rapid alternation of familiar music with new music and easy with difficult compositions (giving a constant interchange of fast-paced with slower paced activities). Regardless of the specific rehearsal structure, it is vital that you give adequate thought to the manner in which you structure your rehearsals. An organized, effective rehearsal structure will allow you to save considerable time and accomplish many short-term goals.

### Rehearsal techniques

Much has been written in textbooks on choral music education about the value of effective rehearsal techniques. Every director who wishes to develop a successful choral program faces the vital task of acquiring rehearsal procedures that motivate singers and create a strong desire to learn.

There are two basic guidelines for motivating your singers through the choral rehearsal process. First you should not rehearse a composition by always singing through the entire piece of music but should select appropriate starting places and then discriminate between sections in the score that are difficult, those that are less difficult, and sections that are easily grasped. Rehearsing a sequence of these sections produces very effective ensemble results; then, after a detailed investigation in which each sequential section has been rehearsed, it is appropriate to close a rehearsal segment with an uninterrupted run-through of the entire composition.

*Second, when presenting a detailed investigation of a composition, you should eliminate all musical elements except the specific element under investigation. For example, if you are rehearsing the rhythm of a specific section, you should isolate that rhythmic passage and ignore everything else temporarily. You can do this easily by speaking the rhythm on a neutral syllable, thus eliminating all extraneous musical elements such as melody, harmony, text, articulation, and phrasing and placing the total focus of the group on rhythmic precision. After you achieve rhythmic precision, you can bring additional elements into focus: With the introduction of each element, your ensemble has the potential to become more musically mature.*

*Vocal pedagogy, the teaching of singing, is extremely important in the development of a successful choral program. The total sound of your choral ensemble depends largely on your ability to teach proper, healthy singing techniques. You must deal on a daily basis with physical and vocal warm-ups, correct posture, low breathing techniques, vowel modification procedures, and strategies for developing the quality. Many ensemble problems, such as faulty intonation, inadequate blend and balance, and the production of an unpleasant tone quality, can result from the inadequate handling of the individual human voice. You must avoid these problems by presenting singing techniques that aid the students in improving their level of vocal development.*

*One area of rehearsal technique that requires special consideration is the presentation of new literature. You must use an enthusiastic approach: Students will rarely want to investigate challenging literature if their conductor is not excited about the value of the composition and the worth of rehearsing it. The initial investigation of the work must be brief, and you must concentrate on those sections of the composition that can be learned with little difficulty. Many times conductors spend most if not all of their rehearsal time teaching an ensemble everything there is to know about a new composition, when the singers simply do not care. A brief presentation, focusing on those sections that can be conquered easily, will not only whet the singers' appetite for the composition but will create a real hunger for a thorough investigation. You should use several brief presentations of each composition until your ensemble displays a strong desire for an in-depth rehearsal.*

*You also need to provide a variety of seating or standing arrangements for each rehearsal period. Sitting or standing in full circles (with all of the students facing either in or out), semicircles, quartets, and mixed formations are all appropriate techniques that can be used to produce effective ensemble results. By alternating seating or standing arrangements, singers become better aware of their own sound, those sounds around them, and the total sound of the ensemble, and they can more easily control elements such as the ensemble's blend, balance, and musicianship. Varied arrangements also provide a better opportunity for you to monitor the progress of individual participants.*

***Your responsibilities***

*The choral conductor is responsible for many competencies beyond the ability to execute a finely articulated conducting gesture. The abilities to recruit singers, motivate an ensemble, select and program appropriate literature, analyze and edit a musical score, discriminate between aural and visual inconsistencies, structure an efficient rehearsal, and competently direct the total rehearsal process are vitally important to the effectiveness of a choral conductor and can greatly influence the rate of growth of an ensemble. The role of a choral conductor involves more than just a wave of the hand; it is an enormous human and musical responsibility.*

---

*Permission requested from Music Educator's Journal.*

JAN 1 4 1992

MT 936 A329 1991 GR-10-12
CHORAL MUSIC 10-20-30 TEACHER
RESOURCE MANUAL --

NL 40159421 CURR HIST

*000038492641*

DATE DUE SLIP

F255